

THE BEGINNER'S ENGLISH GRAMMAR

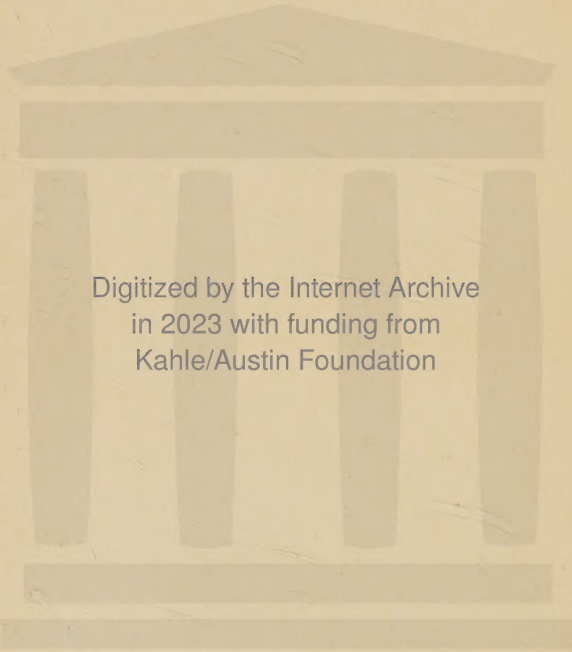


FRANCES W. HARRISON
AND
ELIZABETH HARRISON

71

Nancy T. Atkins

XEB



Digitized by the Internet Archive
in 2023 with funding from
Kahle/Austin Foundation

THE
BEGINNER'S ENGLISH GRAMMAR

DICTATION FROM THE BEST
 AUTHORS. By FRANCES W. HARRISON.
 With a Preface by SARA A. BURSTALL.
 Crown 8vo, 1s.

ENGLISH HIGH SCHOOLS FOR
 GIRLS: THEIR AIMS, ORGANIZATION
 AND MANAGEMENT. By SARA A.
 BURSTALL, M.A. Crown 8vo, 4s. 6d.

IMPRESSIONS OF AMERICAN
 EDUCATION IN 1903. By SARA A.
 BURSTALL, M.A. Crown 8vo, 4s. 6d.

PUBLIC SCHOOLS FOR GIRLS. A
 Series of Papers by Nineteen Headmistresses
 dealing with the History, Curricula, and Aims
 of Public Secondary Schools for Girls. Edited
 by SARA A. BURSTALL and M. A. DOUGLAS.
 Crown 8vo, 4s. 6d.

LONGMANS, GREEN, AND CO.

39 PATERNOSTER ROW, LONDON
 NEW YORK, BOMBAY, AND CALCUTTA

THE BEGINNER'S ENGLISH GRAMMAR

INTRODUCING THE NEW TERMINOLOGY AS
ADVISED IN THE REPORT OF THE JOINT
COMMITTEE ON GRAMMATICAL TERMINOLOGY

BY

FRANCES W. HARRISON

SUPERINTENDENT OF THE JUNIOR DEPARTMENT OF THE MANCHESTER HIGH SCHOOL

AND

ELIZABETH HARRISON, M.A.

ASSISTANT MISTRESS IN THE MANCHESTER HIGH SCHOOL

WITH AN INTRODUCTION BY

S. A. BURSTALL, M.A.

HEAD MISTRESS OF THE MANCHESTER HIGH SCHOOL FOR GIRLS

SECOND EDITION

LONGMANS, GREEN, AND CO.

39 PATERNOSTER ROW, LONDON
NEW YORK, BOMBAY, AND CALCUTTA

1912

All rights reserved

AUTHORS' PREFACE.

It has now become a commonplace in educational science that the primary object in teaching English Grammar is to make children think, and to train their reasoning powers in a sphere more or less familiar to them. This has been our chief aim in writing this little book, and if explanations appear unnecessarily long, it is because we have tried to lead the child's mind from point to point, in order that ultimately he may fully grasp the subject.

The order of the subject matter may be considered somewhat unusual; this is also arranged with the same object in view.

The only possible *raison d'être* for another English Grammar is the recently published Report of the Joint Committee on Grammatical Terminology. This Report is well worth the study of all teachers of languages, strongly urging as it does uniformity of rules and terminology in the various tongues (so far as that is possible), as well as the simplification of such terminology.

Upon these recommendations the lessons in this book are based. They are designed to cover either a four years' course beginning at the age of ten, or a three years' course beginning later. Part IV is, in reality, only supplementary to the rest of the course, which may in many cases be found to cover as much ground as is necessary.

In the earlier part of the book the lessons are divided as they have actually been given for many years, and it has been found desirable to allow younger children to work only under the direct supervision of the teacher.

But in Parts III and IV, where the Grammar becomes more difficult, it seemed best to arrange the chapters according to the subject matter, without reference to the amount which can be accomplished in one lesson, since that varies so much with varying conditions.

It is hoped that the numerous exercises, which are, with few exceptions, taken from standard authors, will prove of service to the busy teacher and help to give vitality to what is often considered a dull subject.

To Mr. Frank Ritchie, who was a prominent member of the Committee on Grammatical Terminology, we owe a special debt of gratitude for his valuable aid in criticism and suggestions for revision.

F. W. H.

E. H.

THE MANCHESTER HIGH SCHOOL FOR GIRLS,
1911.

INTRODUCTION

THIS little book is intended for children from ten to thirteen years of age: it should be their first introduction to formal grammar, a subject that is best left till an age when a child's intelligence is developed, and he can really think about such abstract things as words and their uses.

The scheme and terminology of the following pages is drawn from the report of the Joint Committee on Grammatical Terminology, a body of experts appointed by various teachers' associations, to form some common system of definitions and terms, which would be applicable to all the languages studied in schools—English, French, German, Latin and Greek. Children of ten, who learn this system, will not be puzzled later on by being obliged to learn Grammar over again, with another set of technical terms, when they study French and Latin. The reaction against the teaching of formal Grammar has probably gone too far, and schools will again find it necessary to give during the years of primary education some training in the elements of the subject. Such a primer as the following will not burden children with unnecessary detail, and will without exhausting effort provide for them a logical foundation for later language study.

SARA A. BURSTALL.

CONTENTS

PART I

TERM I

LESSON	PAGE
I.—Introduction—Sentences and Speech	1
II.—The Parts of Sentences	1
III.—Subject	2
IV.—Predicate	3
V.—The Subject Word	3
VI.—The Predicate Word or Verb	4
VII.—Practice in Lessons 3, 4, 5 and 6	6
VIII.—“Helping Verbs”	7
IX.—Verb “To be” and its Parts.	8
X.—Sentences with different kinds of Subjects	9

TERM II

XI.—Analysis. The Verb	11
XII.—Analysis. The Verb and its Object	12
XIII.—Nouns and their Equivalents	13
XIV.—Nouns and Words used with them	14
XV.—The Epithet of the Subject	15
XVI.—The Epithet of the Object	17
XVII.—Tabulated Sentences with Subject and its Epithet, Predicate with Verb, Object and its Epithet	18
XVIII.—Examples for Tabulated Sentences	19
XIX.—More difficult points explained	20
XX.—Some different ways of arrangement of Analysis	21

CONTENTS

TERM III

LESSON	PAGE
XXI.—The Predicate and its Extension	21
XXII.—The Predicate and its Extension—continued	22
XXIII.—Adverbs	23
XXIV.—Incomplete Sentences	24
XXV.—Questioning Sentences	25
XXVI.—Sentences with more than one Subject and Object	26
XXVII.—Exercises on XXVI.	27
XXVIII.—Nouns and their Number	28
XXIX.—Examples	28
XXX.—Recapitulatory	29

PART II

SECOND YEAR

CHAPTER

I.—Double and Multiple Sentences with Examples	31
II.—Links or Conjunctions	33
III.—Fuller Table of Analysis	34
IV.—Case of Nouns	36
Nominative	36
Accusative (Object only)	37
V.—Genitive Case	37
Examples to, (a)	39
Examples to, (b)	39
VI.—Pronouns	39
VII.—Prepositions	42
VIII.—Accusative Case governed by Preposition	44
IX.—Verbs used transitively and intransitively	45
X.—Tense. Weak and Strong Verbs	47
XI.—Agreement of Verb with its Subject—Number	49
XII.—Agreement of Verb with its Subject—Person	50
XIII.—Recapitulatory. Parts of Speech including Interjections	52
XIV.—Recapitulatory. Parts of Speech including Parsing of a Noun	53
XV.—Recapitulatory. Parts of Speech including Parsing of a Verb	55
XVI.—Miscellaneous Exercises	56

PART III

CHAPTER	PAGE
I.—Indirect Object—Dative Case	58
II.—Analysis of Simple and Double Sentences containing Adverb Phrases	60
III.—Analysis of Sentences containing Adjective Phrases	63
IV.—Adjective Phrases containing Participles	66
V.—Noun Phrases—The Verb Infinite, Gerund and the Infinitive Mood	69
VI.—Noun and Noun Equivalent in Apposition	73
VII.—Adverb Clauses. Scheme of Analysis of Sentences con- taining Adverb Clauses	76
VIII.—The Adjective Clause	80
IX.—Relative Pronouns	83
X.—Noun Clauses	88
XI.—Distinction between Complex and Double and Multiple Sentences—Co-ordinating and Sub-ordinating Con- junctions	93
Miscellaneous Examples	95
XII.—Kinds of Pronouns—Personal (Revisional)	97
XIII.—Kinds of Pronouns—Relative and Interrogative; also Interrogative Adjectives	98
XIV.—Kinds of Pronouns—Demonstrative; also Demonstra- tive Adjectives	102
XV.—Kinds of Pronouns—Possessive; also Possessive Adjec- tives	104
XVI.—Voice—Active—Passive—Formation of Passive	107
XVII.—Hints for the Analysis of more involved Complex Sentences	111
Miscellaneous Examples	114

PART IV

I.—Pronouns—Reflexive and Emphasizing	118
„ Distributive and Indefinite; also Adjectives	119
II.—Kinds of Adjectives	121
III.—Kinds of Adverbs	125
IV.—Degree of Adjectives	127

CHAPTER	PAGE
V.—Degree of Adverbs	128
VI.—Some further points about Nouns—Collective Nouns— Vocative Case	130
VII.—Verb finite: Mood—Indicative—Imperative—Subjunc- tive	131
VIII.—Verb Finite: Tense	134
Note on the Tenses of the Verb Infinite	137
IX.—Auxiliary Verbs	138
X.—Note on particular uses of the Pronouns “what,” “which,” and “who”	141

THE BEGINNER'S ENGLISH GRAMMAR

PART I

TERM I

LESSON I

THE language in which we speak every day is called "Our Mother Tongue," because we learned our first speech from our mothers.

Speech or language is made up of words which we string together in order to make known our wants and needs; or to describe to others the events which have happened to us; or to tell our own feelings and thoughts (or those of others) in connection with them.

These thoughts, when expressed in words in this way, are called **Sentences**—for example: "Our dogs bark." "The baby cried." "Boys play." "The lions roar." "Little Elsie grows quickly."

Make some sentences like these.

If you look carefully at the sentences, you will see that there are **two separate parts to every sentence**. If you try to make a sentence with only one part, there would not be any sense. Try:—eats—scholars—desks—little Elsie; are these sentences? No; to make them into sentences we must put some other word to what we have already to finish the sense of it.

"The baby eats"—"scholars write"—"desks open."

Make more sentences like these, and then let us look at them again.

LESSON II

Last time we talked about our speech, we found we must have **thoughts** to make **sentences**, and then we saw that every sentence **must** have **two parts**.

The first part. Examine the sentence "Boys play."

What are we thinking and talking about? Boys. Look over the sentences in the last lesson, and we see in every sentence that we think and talk about somebody or something, so **the first part of a sentence denotes what we are talking about.** If we have nothing to talk about, it is much better *not* to talk, for it will probably be no sense, or what we call nonsense!

The second part. Now look again at our sentence—we have something to talk about, which is denoted by our first part, but we must have something to say, and not stop at our first part. It would sound very foolish if you were to begin, "boys"—and then say no more, and we decided in our first lesson that a sentence must have two parts, so now we will see what this second part is. In the sentence—"boys play," the second part, "play," tells us about the first part, "boys," so **the second part of a sentence tells us about the first part.**

Make ten sentences and rule a line down between the first part and the second part, like this—

Sentences.

First Part. That which we talk about.	Second Part. What we say about the first part.
The dogs	fight well.
The children	run quickly.
The sun	shines in the morning.
Mary	smiles at me.
Baby	sleeps.

LESSON III

As we have made and divided some sentences into the two parts, one, the naming-part which we talk about, and the other the rest of the sentence, we must find some name for these two parts. When we go and hear a lecture, we shall probably be asked, "What was the subject?" That is, "What was the lecturer talking about?"

The **Subject**, then, is that part of a sentence used to denote or stand for the thing or person that we talk about.

Find out the Subject in all these sentences—

- (a) 1. Alice opened a door.
2. A fair little girl sat under a tree.

3. Little Miss Muffet sat on a buffet.
4. The helmsman steered.
5. The ship moved on.
6. Old Kaspar's work was done.
7. My father lived at Blenheim then.
8. The storm came on before its time.
9. Then out spake brave Horatius.
- (b) 10. Blue were her eyes as the fairy flax.
11. Last night, the moon had a golden ring.
12. We paused beside a pool.
13. Our thrushes now are silent.
14. Then the maiden clasped her hands.
15. So spake the wise old warrior.
16. The blackbird has fled to another retreat.
17. The honeysuckle round the porch has woven its wavy
bowers.
18. {The evening came.
19. {The sun descended.
20. {Puss remained still_unattended.

LESSON IV

Having found out the Subject in the sentences in Lesson III, the whole of the rest of the sentence must be the second part, or what we say about the first part. Now this second part is called the **Predicate** or **telling-part** of a sentence. The Subject only names the thing we thought about, but the predicate tells us the changes in the thing we thought about, and states what has happened. In No. 8 in Lesson III we **thought** about, and named "the storm," and **told** that it "came on before its time."

In No. 9 we **thought** about, and named "brave Horatius," and **told** that he "then spake out." In number 14 we **thought** about "the maiden," and named her, and we **told** that she "clasped her hands then."

In number 12 we thought about ourselves, and told what we did—"paused beside a pool." So all these telling-parts are the **Predicates** of the sentence.

Try to think out some more sentences and divide them, or repeat some of your easy poetry and do the same.

LESSON V

Let us take this sentence and examine it—

"Then poor little black Tom fell into the sweet, cool water."

What is it that we are talking about? "Poor little black Tom." And what are we telling about him? That he "then fell into the sweet, cool water." The Subject is—"poor little black Tom"; but now, which is the one word you are really thinking of in that Subject? "Tom," of course; the other words—poor, little, and black—are only used to describe Tom. In every sentence we have had, we can see there is just one word which is the real Subject, and this word is called **The subject-word**.

Pick out the Subject-word in these sentences, or write them down on the blackboard or on paper.

- (a) 1. A fair little girl sat under a tree.
2. The coach is at the door at last.
3. The wounded man said nothing.
4. Small feet were pattering.
5. One selfish little fellow stole away from the rest.
6. A smart little groom rode into the court.
7. The modest stranger lowly bends.
8. The smiling baby clapped his hands.
9. The stout old sheriff comes.
- (b) 10. Hard by a cottage chimney smokes.
11. The captive Indian neither spoke nor moved.
12. The man's carelessness grieved his friends.
13. In the reign of King Alfred, lived a wealthy farmer.
14. All the while poor little Tom paddled up the park.
15. Upon the snow-white pillow lay the most beautiful little girl!
16. Up jumped the little white lady.
17. In rushed a stout old nurse.
18. Very good rabbits lived in the sand-hills.
19. There came a gallant merchant ship.
20. Many a light fishing bark put out.

LESSON VI

As there is just one word, or collection of words, as Subject, so there is, in the same way, one word or collection of words as Predicate. For the present, we will only take sentences with one Predicate-word, as we only took sentences in our last lesson with one Subject-word.

Take the same sentence as we did in Lesson V. "Then Tom fell into the water." You see I have only put in the bare Subject-word, and in some schools in America, they call the Subject-word the "bare subject."

Well, "Tom" is the Subject, and the Predicate will be "fell into the water then."

Now the Predicate does a twofold work in the sentence, while the Subject is only "the naming part." The predicate tells of a change in what we call the Subject, and also states or asserts the happening of that change. So we might call the word which states this happening the **stating-word**, but as it is always called in grammar a verb, which just means "word," we will do the same. In our sentence, "Tom fell into the sweet cool water," the predicate, "fell into the sweet cool water," shows you just what I mean. **The stating-word is—"fell"—and is the stating-part of the Predicate.**

As every sentence makes some statement, so every sentence must have a stating-part, and each such stating-part is called a verb, so we discover that **every sentence must contain a verb.**

Each of you give me a sentence and tell me its verb. Then pick out the verb in these sentences—

- (a) 1. She sobbed for joy.
2. In rushed a stout old nurse.
3. They offered him a hand.
4. The savages fought with fury.
5. The dog lay by the fire.
6. The bells dance gaily.
7. The buns cost a penny.
8. Amy dressed me for a party.
9. Yesterday we all went to the farm.
- (b) 10. At sunrise she escaped their van.
11. The beacon blazed upon the roof of Edgecombe's lofty pile.
12. With loose rein, and bloody spur, rode inland many a post.
13. Behind him march the halberdiers.
14. Before him sound the drums.
15. Haughtily the trumpets peal.
16. Gaily dance the bells.
17. Underneath his deadly paw treads the gay lilies down.
18. Night sank upon the dusky beach.
19. Far o'er the deep, the Spaniard saw along each southern shire.
20. The sentinel on Whitehall gate looked forth into the night.

You will see that the last ten sentences are taken from Lord Macaulay's poem called *The Armada*.

LESSON VII

In this lesson we will practise what we have been talking about in the earlier lessons.

We first had very easy simple sentences, some of them only consisting of two words, but on looking back, we see one of these two words was a verb. Now we will take much longer sentences, and divide or split them into two parts, Subject and Predicate, and after that, see whether the sentence can be said in two words only, Subject-word and Predicate-word.

- (a) 1. The steamer with the red funnels came into Ramsey.
2. The high tide from the sea flooded the streets.
3. The bird with the yellow feathers builds a mossy nest.
4. The leaves of her book blew into the garden.
5. Then came the jolly summer.
6. The grey-eyed morn smiles on the frowning night.
7. Then rode Geraint into the castle court.
8. There sleeps Titania sometime of the night.
9. Maggie hung on his neck in rather a strangling fashion.
10. The fire in the forest raged with fury.
- (b) 11. In the dimmest north-east distance dawned Gibraltar,
grand and gray.
12. The river Weser, deep and wide,
Washes its wall on the southern side.
13. All day long the noise of battle roll'd
Among the mountains by the winter sea.
14. Now fades the glimmering landscape on the sight.
15. There stood a little laughing, red-cheeked, white-headed
gown-boy of the school.
16. The livelong day he sat at his loom.
17. From a little up the hillside I caught a sight of the
ancient church.
18. Green pastures she views in the midst of the dale.
19. Under a spreading chestnut tree
The village smithy stands.
20. Under tower and balcony
By garden-wall and gallery
A gleaming shape she floated by.

Ask yourself the question—who or what is spoken about in the sentence. For example, in No. 1, of what are we speaking? Answer, “The steamer with the red funnels,” therefore the answer is the Subject of that sentence. What do you say about the steamer? Answer, it “came into Ramsey”; therefore that second answer is the Predicate.

Then we easily see that the Subject-word is "steamer," and the Predicate-word is "came"; and the sentence, "The steamer came," is possible. Take other sentences in the same way, and this plan will make your work quite easy. In sentence 5, you will notice that the Subject need not come at the beginning of a sentence, as you saw before in Lessons III, IV, V, and VI. Of what are you speaking? "The jolly summer." What do you say about it? It "came then."

In No. 20, of whom are you talking? "A gleaming shape, she" (meaning the Lady of Shalott). What do you say about her? That she "floated by, under tower and balcony, by garden wall and gallery." Then the Subject-word and Predicate-word is simply, "She floated."

Pick out the Subject-word and the Predicate-word in each of these sentences.

LESSON VIII

We said that the Predicate must contain a verb. All the verbs we have used so far have been what are called **finite** verbs, as they denote the happening of an action.

In English, however, the Predicate-word is very often not only one word, as (a) "I **dropped** a seed into the soil"—it is often two words, and even more than two, as (b) "I **have dropped** a seed into the soil," or (c) "I **have been dropping** seeds into the soil."

In (a) "dropped" is the Predicate-word.

In (b) "have dropped" are both Predicate-words.

In (c) "have been dropping" are all Predicate-words.

Now in each of (a), (b), and (c), there is the idea of the action "drop," but in (b), and (c), the principal verb "drop" is "helped" by other verbs which are called **helping verbs**. There are a great many of these helping verbs, and we can generally discover them by their connection with the main verb.

Make some sentences with helping verbs, and also pick out the Predicate-words in these sentences—

- (a) 1. He has been helping his mother.
2. She was working in the garden.
3. We shall rub the silver.
4. They have picked all the cherries.
5. The babies are going to the sands.
6. They have been filling their buckets with sand.
7. We will go again to-morrow.
8. The procession would have started at 10.30 a.m.

9. Thinkest thou this heart could feel a moment's joy
 Thou being absent?
10. Hail to Thee, blithe Spirit!
 Bird thou never wert.

Now if you think of sentences in which a part of the verb "to be" is used, you will notice that it never means much by itself. It needs another word to tell us **what** "he is"—as "He is **tall**"—or what "you are"—as "You are **good** to-day." This word is generally one which **describes** the person denoted by the subject of the sentence. You will see this if you look again at sentences 6, 8, 9, 10 (second line of each).

LESSON X

Let us now look at some other sentences. We will keep to simple sentences, with one finite verb in each.

"Mary and Elsie dressed a doll."

Here we find two people doing an action together, they are *both* dressing a doll. So the Subject of this sentence will be "Mary and Elsie"; and the Subject-words will be Mary—Elsie; "and" is only a little word which we very often use as a joining word, and is not counted as really a part of the sentence.

Then we may also have a Subject made up of a whole group of words, such as:—

"The fire in the forest raged with fury."

What are we talking about? "The fire in the forest": so that is the Subject. Make up a few sentences like this one.

In the sentence, "William the Conqueror won the battle of Hastings," we have the name of the man we are talking about and also his title, so "William the Conqueror" is the Subject of that sentence. You can easily make or find out more sentences of the same kind.

As we said in an earlier lesson, the Subject of a sentence is the part denoting the thing which we are talking about, and is always a name or what is equal to a name—that is, a **noun**, or whatever stands for a noun; and we also saw in Lesson IX, that verbs can have a name, so of course the **name** of a verb can be the Subject of the sentence. For example:—

"To skate is delightful."

"To skate" is the Subject of that sentence because it is the name given to the action denoted by "skate," and is what we talk about. So, in the same way, we could say that "Skating is delightful." Here "skating" is the Subject of the sentence, and is really a noun, because it is again the name of an action. If you look at the word "skating," you will see that it is made from the verb to skate, with "ing" added to "skat." Remember this, as it will be useful to you later on.

For exercises, make some sentences—

- (a) With two Subjects.
- (b) With a group of words round the Subject word.
- (c) With the name of an action as Subject.
- (d) With the part of the verb ending in "ing" as Subject.

Analyse these sentences—

- (a) 1. Tom and Ellie gazed at each other.
- 2. Smiles and laughter covered his face.
- 3. Currants and raspberries make delicious jam.
- 4. To skip gets very tiring.
- 5. To dance makes our feet ache.
- 6. Sitting still becomes very tedious.
- 7. The singing of the little ones sounds lovely.
- 8. The drawing in that school is exquisite.
- 9. Peter, the hermit, preached the First Crusade.
- 10. James and William, each with a stick in his hand, were behind them.
- (b) 11. The women and girls from the house were shrieking over the low wall.
- 12. The bellowing of the angry bull frightened every one extremely.
- 13. The people all about, men, women, and children, were like bees swarming about the tents.
- 14. Our lands, our lives and all are Bolingbroke's.
- 15. Love in her sunny eyes doth basking play.
- 16. To-day, my Lord of Amiens and myself Did steal behind him.
- 17. Alice, burning with curiosity, ran after the white rabbit.
- 18. The tailor, full of courage, filled both his pockets with stones.
- 19. Then the big red man stood up (and) he looked over his left shoulder.
- 20. Hallblithe thought he saw down by the edge of the sea something dark.

TERM II

LESSON XI

To divide or split up sentences in the way we have been doing is called to **Analyse**, which is a Greek word, meaning to **loosen or separate**.

We have decided that every sentence is in two distinct parts, each of these parts being grouped round some name and some verb; and that every Predicate contains a verb. Before we go any further, we must understand as much as we can about this word called a Verb.

The Predicate shows or denotes a change in the person or thing denoted by the Subject; this change must happen, and in every Predicate there is one word which specially states this happening. This stating part is always a verb; and we often have called it the "Predicate word," just as the naming part of the Subject is called the "Subject word." In Lesson VI, we saw that in our English language, the Predicate word might be various forms of the verb made with other helping verbs; but in French and other languages the form of the verb itself changes.

If we look at the sentences we have had, we shall find that the verb expressed some action—a "doing," such as, "I made my doll a new frock"; or a "moving," as, "I rode a donkey"; or just "being," as, "The flowers are beautiful"—"The baby is sweet."

Now we see there are different kinds of actions. Think for yourself of all the actions you can do, and you will be able to see the difference between them—think of all you have done in one morning from the very moment you awoke—the first action in fact was to awake, then get up, wash—dress—eat—drink—play—walk—run—take—read—sing—learn—be idle (?), and more actions that we have not mentioned.

Let us take two of these verbs and examine them—"walk"—"eat." If I tell you to walk away, you get up and do it without any difficulty—just you by yourself. But if I say—"eat," you stop—you look up—and around—why? Because you do not see anything here that you *can* eat, so you cannot do it just "you by yourself." Now what is the difference between these two verbs? we might say you are the doer of both, but you cannot do both by yourself, you cannot "eat" unless

there is something else *besides* you yourself ; in fact, you must eat something.

Look at the verbs which we have mentioned and decide which of them are complete in themselves, and which need some other word to complete them.

Then you can look back at other sentences and see the same, and also look in your poetry and dictation books and find out the kinds of verbs there.

LESSON XII

Having found out that some verbs need another word in order to have the action done at all, we must give a name to that word, not forgetting that it is a part of the Predicate.

Take the sentence—"The boys opened their desks and closed them when they had got their books out."

Here we have three finite or complete verbs—"open," "closed," "got," and we have the boys as the doers of all these actions. But also each of these sentences mentions something to which the action is done—"the desks" for opening ; "the desks"—or "them," which means the same thing—for closing ; and "the books" for getting out. The word denoting the thing which has an action done to it by the person denoted by the Subject, is called the **Object** of the Predicate, so "desks," "them," "books" are the objects of the sentences.

Find out the objects in the following sentences, and make some more sentences with objects.

- (a) 1. Alice drew her foot down the chimney.
2. When the rabbit actually took a watch out of his pocket, Alice started to her feet.
3. Alice opened a door.
4. But I lost my poor little doll, dears.
5. I met a little cottage girl.
6. And often after sunset, sir,
 When it is light and fair,
 I take my little porringer
7. And eat my supper there.
8. I closed my lids.
9. With my crossbow I shot the albatross.
10. He holds him with his skinny hand.
- (b) 11. My stockings there I often knit.
12. My kerchief there I hem.
13. Underneath his deadly paw (he) treads the gay lilies down.

14. The fisher left his skiff to rock on Tamar's glittering waves.
15. And Lincoln sped the message on, o'er the wide vale of Trent.
16. And the red glare on Skiddaw roused the burghers of Carlisle.
17. They fought the dogs and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cook's own ladles;
Split open the kegs of salted sprats;
Made nests inside men's Sunday hats,
And even spoiled the women's chats.

LESSON XIII

In taking sentences to analyse, we have used as Subject, any words which could be used as names. The actual **name** of any one thing is called in Grammar, a **noun**, and this is a foreign word meaning simply a name.

If we were continually to repeat the name each time we spoke of the thing named, it would sound very clumsy. Till very tiny children can speak easily, they often repeat and repeat the actual name—"Baby wants cake." "Give Baby cake." But they very soon learn, by imitating bigger folk, to use the little words—"I" and "me" which mean the same thing. All these words, then, which we use **instead of nouns**, are called **pronouns**.

There are a good many different kinds of pronouns which you will learn more about later on, but the main thing to notice is that they are words which might be changed back into the nouns they really stand instead of.

Make sentences with pronouns; pick out the pronouns in these written for you, and mention the noun for which each stands.

1. From street to street he piped advancing.
2. And step by step they followed dancing.
3. People call me The Pied Piper.
4. If I can rid the town of rats
Will you give me a thousand guilders?
5. Whose are these books?
Either mine or yours.
6. They said they were theirs.

In some sentences you will perhaps find a little difficulty—for instance in the last sentence, we could say, “The children said they were their books.” The word *their* is used *with* the noun “books,” so we do not call it a pronoun, because though it does mean the children’s books, yet as it is used with a noun it is not termed a pronoun. We shall take words like these in our next lesson.

LESSON XIV

Turn back to Lesson V and let us study the words in the first Sentence. “Tom” is the subject-word, but to describe Tom, we said “he was **poor**,”—“he was **little**,”—“he was **black**.” All the three words, “poor”—“little”—“black,” describe Tom, and are called **Adjectives**.

Then we see at once that the words we thought *might* be pronouns in our last lesson, are really more like adjectives. “My book is lost”—“my” denotes the special and particular book. “His kite flew the highest”—“his” describes kite.

Numbers used with nouns are also adjectives, such as, “Three apples grew on that tree.” “Three” is an adjective; it tells the number of apples. Words which point out nouns are also adjectives—“**that** tree,” “that” points out the particular tree. “**The** man rode fast”—“the” points out the particular man. “**Some** babies are always crying”—“some” is an adjective, because it distinguishes those babies who cry from those babies who do not cry.

Other kinds of adjectives you will learn later.

Pick out the adjectives in these verses and pieces of prose.

Make some sentences for yourself with adjectives in them.

Write a story about a ship and put in as many adjectives as you can.

1. When the kind fairy brought her, she was the most beautiful little girl that ever was seen, with long curls floating behind her like a golden cloud, and long robes floating all round her like a silver one.
2. But the dear, sweet, loving, wise, self-sacrificing people, who really go there, can never tell you anything about it, save that it is the most beautiful place in the whole world.
3. When Tom asked the second fairy, she told him just what the first fairy did, and in the very same words.—From *Water Babies*, CHARLES KINGSLEY.

4. Attend, all ye who list to hear our noble England's praise;
I sing of the thrice famous deeds, she wrought in ancient
days,
When that great fleet invincible against her bore, in vain,
The richest spoils of Mexico, the stoutest hearts of Spain.
5. Ho! gunners! fire a loud salute! ho! gallants! draw your
blades.
6. And with one start and with one cry the royal city woke.
7. Till twelve fair counties saw the blaze on Malvern's lonely
height.—From *The Armada*, LORD MACAULAY.

There are a great many adjectives in the exercises at the end of Lesson V.

LESSON XV

Again look back to Lesson V, and you will see we said that the word "Tom" was the bare Subject or the Subject-word. If we divide the whole sentence then, we shall have to analyse it in this way—

Subject-word,	Tom.
Predicate,	fell into the sweet cool water then.

But we have left out the **kind** of Tom he was, so we have not analysed the whole sentence. All the words which describe Tom can be put together, because they really are added to the Subject.

A Greek word has been used for all the words belonging to the Subject-word, and it is a very good word, though a new one to most of you—it is "**epithet**," and it really means, **anything added to**. So now we can analyse our whole sentence.

Subject-word,	Tom.
Subject-epithet,	poor little black.
Predicate,	fell into the sweet cool water then.

Or, if you like, you can make a table of this sentence—

Subject.		Predicate.	
Word	Epithet	Word	
Tom	poor little black	fell	into the sweet cool water.

You will see that the Epithet of the Subject may be several words, while an adjective is always one word only ; and this makes the difference between analysis and parsing—analysis deals with whole sentences and parsing with single words.

Now analyse another sentence you have already had—in Lesson VII.

“The steamer with the red funnels came into Ramsey.”

Subject-word,	steamer.
Subject-epithet,	the—with the red funnels.
Predicate-word,	came.
Rest of Predicate,	into Ramsey.

In the same way you can make sentences with “**Epithets**” to the **Subject-word**.

For exercise, mark the “Subject-word” and “epithets” to the Subject-word in these sentences. Mark the Subject-word first.

- (a) 1. The rustling of a swan’s wings sounded near Elsa’s dungeon.
 2. The eleven brothers went to the palace.
 3. Every single child had a Coronation treat.
 4. Many hands make light work.
 5. The little silver trout dashed about.
 6. The great cod in tens of thousands lay below.
 7. The old gentleman in the grey great-coat had got behind-hand with his work.
 8. The Fairy with the birch-rod will catch them in time.
 9. The fir tree, glistening with toys and trinkets, was put behind a screen.
- (b) 10. The tailor, full of courage, filled both his pockets with stones.
 11. Here is a story-book full of interesting tales.
 12. Soft, soft wind, from out the sweet south sliding,
 Waft thy silver cloud-webs athwart the summer sea ;
 13. Thin, thin threads of mist on dewy fingers twining,
 Weave a veil of dappled gauze.
 14. Her voice was soft and low.
 15. All the children of the four great bogies flew out of Pandora’s box.
 16. Halcyone, the daughter of the beach and of the wind,
 was a fairy maiden.
 17. On a rough bench in the corner, a couple of woolly-headed boys, with glistening black eyes and fat shining cheeks, were busy in superintending the first walking operations of the baby.

LESSON XVI

As a Subject can have epithets, so of course an Object can also have epithets, for an Object is very often a noun, and all nouns can have words or groups of words to limit their meaning, or to express some special point regarding them. In analysis, as we saw with the Subject, the epithet may be several words; but in parsing, the adjective, while it does the same work as an epithet, is just one word. We will now analyse some sentences with an object in each, and also an epithet or two. Take one out of Grimm's *Fairy Tales*.

"One day, her grandmother gave a red velvet cap for her to wear."

Subject-word,	grandmother.
Subject-epithet,	her.
Predicate,	one day gave a red velvet cap for her to wear.

What is the Object of the Predicate? in other words, what did the grandmother give? Answer: "A red velvet cap." The word "cap" is the Object-word, and "a red, velvet" is the epithet of the Object.

Here is another out of Kingsley's *Water Babies*, "Then, by the stream, he saw the roof of a little cottage."

What was it Tom saw? "The roof of a little cottage." The Object-word is "roof," and the epithets are "the"—pointing out one roof, and—"of a little cottage"—describing the kind of roof.

Here is one from *Uncle Tom's Cabin*.

"Carefully she rubbed and ironed every fold and every hem." Here you have two words denoting two things which Aunt Chloe worked upon. **What** did she rub and iron? "Every fold"—"every hem"—then "fold" is an Object and "hem" is an Object, and "every" is the epithet of each Object. Just notice that "hem" is here a noun, not a verb, as it is the *name* of the bit of the shirt which has been hemmed, and this shows us that we must examine or analyse every sentence before we can do any parsing of the words in it.

Examine these sentences and find out the Object and its epithets.

- (a) 1. She wore a very large black hat.
 2. She also wore a dark-green satin driving-cloak, lined with white and grey fur.

3. The curfew tolls the knell of parting day.
4. I entered the silent town.
5. They obey their guide.
6. The bear did not touch the sleeping boy.
7. I heard a thousand blended notes.
8. The sentinel stars set their watch in the sky.
9. I heard my own mountain goats bleating aloft.
- (b) 10. He took her soft hand.
11. All the air a solemn stillness holds.
12. I want a lyre with other strings.
13. Many hands make light work.
14. Gravely he greets each city sire,
Commends each pageant's quaint attire,
Gives to the dancers thanks aloud
And smiles and nods upon the crowd.
15. Then down he throws the coral of his lip.
16. With that I saw two swans of goodly hue.
17. Then forth they all out of their baskets drew
Great store of flowers, the honour of the field.

LESSON XVII

By this time the different parts of a sentence, so far as we have learnt them, may be set out in a table, which is one way of saving time. Each step as we do it must be thought out, and a table is worse than useless if it is made without thinking.

First come the two main divisions—Subject and Predicate—and the whole sentence must first of all be divided into these two great divisions. The line between these two divisions may be ruled with a blue pencil, or a double line may be drawn.

Subject.		Predicate.		
The happy little robins		ate all the bread-crumbs.		
Word	Epithet	Word	Object	Epithet
robins	the happy little	ate	Word bread- crumbs	all the

Make up some sentences and make them into a table.

Analyse these sentences to illustrate the last lesson.

1. A brave soldier rescued the three children.
2. My eldest brother bought two cricket bats.
3. The sharp frost covered the big pond.
4. He hears the lamb's innocent call.
5. The freshening breeze of eve unfurled
That banner's massy fold.
6. The yeomen round the market-cross make clear and ample
space.
7. His charger trampled many a prickled star of sprouted
thistle.
8. He owes not any man.
9. The beautiful doll, of wax and kid, spoke five separate words.
10. John, in a green coat, drove a smart, white pony.
11. The children of the village are taking their dinners in
baskets.
12. The Lady of the Manor will give tea, cakes, and many
presents.
13. Lucy, Emily and Henry drank too much cider.
14. It contained a beautiful doll the size of Emily's famous doll.
15. Each parcel contained a beautiful book with many pictures.
16. Lucy had spent all her own money.
17. Emily's parcel contained a pair of scissors for doll's work,
and lots of bright penny ribbon.
18. John had made a large quantity of toast and butter.
19. Her feet disperse the powdery snow.
20. Many a hill did Lucy climb.

LESSON XVIII

In the examples in our last lesson, some of the sentences show difficulties, which we will look at one by one.

In No. 4, what is it he hears? A "call"; so the word "lamb's" does duty as an adjective, though it is really a noun which shows whose call it was.

In No. 5, is the same kind of thing—what was unfurled? The "fold."

Both these sentences might be written in another way, and yet mean exactly the same. Try to do it.

In No. 6, "the yeomen make space"; remember the word "and" only joins the two epithets together.

No. 7 is easy, but No. 8 has "not" in it, which simply is a word in the Predicate which we use to make the meaning of the verb the very opposite—to owe is one statement; *not* to owe is just the opposite.

In No. 12, there are really three object-words ; we understand that three things—"tea," "cakes" and "presents"—are to be given ; so there is no need to repeat the verb three times.

In the same way, 13 has three Subject-words.

In No. 15, however, there is only one object word—"book"—for the "pictures" were part of the book.

No. 17 has two object-words—"pair of scissors"—"and lots." "Of bright penny ribbon" is the epithet.

In No. 20 "did climb" is only another way of saying "climbed" ; and is used to make the line of poetry rhyme with another line in the verse, and to get in the right number of syllables and the proper accent.

LESSON XIX

Our table must grow as we get further on, and get to know more. In such sentences as : "Many a hill did Lucy climb," where the Subject does not come first in the sentence, we must either write out the sentence as it is given first, or else make a separate division for the sentence.

Or another plan is to analyse the sentence in this way :—

Sentence, Then forth they all out of their baskets drew
Great store of flowers, the honour of the
field.

Subject-word, They.

Subject-epithet, All.

Predicate, Drew out of their baskets great store
of flowers, the honour of the field.

Predicate-word or verb, Drew.

Predicate-object, Store.

Predicate-object epithets, (1) great, (2) of flowers,
(3) the honour of the field.

Here is the same sentence in a table :—

Sentence.	Subject.		Predicate.		
	Word	Epithet	Word	Object	Epithet
Then forth they all out of their baskets drew great store of flowers, the honour of the field.	they	all	drew	store	great of flowers the honour of the field.

LESSON XX

In the tabulated form, you will perhaps notice that we did not analyse the whole of the sentence. This shows that we have still some more to learn, but till we are quite clear about this first part, it is no use going on to anything else.

Take some of the sentences in Lesson XII and analyse them either aloud, or on the board, or on paper, till you are quite familiar with Subject and Predicate, always remembering that the verb is *the* word and has to be found out first of all with the Subject. If you are in any doubt, try our first plan of cutting down the sentence till it is just the bare Subject-word and Predicate-word, and then you can easily group the rest of the sentence round these two chief parts.

TERM III

LESSON XXI

Most likely you have noticed by this time that there are many words in the sentences you have had which give a fuller meaning to the Verb. Let us take a verb—"ran." Now make a sentence. "Mary ran." Think of her, you will imagine how she is running—quickly—rapidly—slowly—lazily; and all these words tell us more about the action. You will think of many other things in connection with the verb "ran." **Where** did she run?—into the garden—down the road—up the hill—over our fields—all these again show us more about the verb. Again, you might ask **when** she ran—last week—yesterday—then—and these words also increase our knowledge of the verb. Any words or word-groups which in this way increase the meaning of the verb are said to extend the verb, or are the "**extension**" of the verb.

Analyse these sentences, finding the verb and its extension first.

- (a) 1. Baby found his ball in the cradle.
2. Elsie threw it out.
3. Then I caught it.
4. I put it into baby's hands.
5. He threw it away quickly.
6. It fell on the fender.
7. Paula picked it up like magic.
8. He grasp'd the mane with both his hands.

9. Away went Gilpin.
10. The cloak did fly like streamer long and gay.
- (b) 11. At last it flew away.
12. Up flew the windows all.
13. The bottles twain behind his back
 Were shattered at a blow.
14. Thus all through merry Islington
 These gambols he did play.
15. So like an arrow swift he flew.
16. The Assyrian came down like a wolf on the fold.
17. That host with their banners at sunset were seen.
18. There lay the steed with his nostril all wide.
19. There came a gallant merchant-ship full sail to Ply-
 mouth Bay.
20. Her crew hath seen Castile's black fleet beyond
 Aurigny's isle.

LESSON XXII

Besides words and word-groups that show **how** the action is done, **when** the action is done, and **where** the action is done, we can have word-groups extending the meaning of the verb in other ways. These are not quite so easy to determine. One word-group shows us the reason **why** the action is done, and this word-group very often is really another complete sentence; for instance, "Mother gave me my doll, because she loves me." "Gave" is the verb, and "because she loves me" the extension of the verb telling why. For the present this is how we will take such sentences. It might be put in this way: "Mother gave me my doll for love of me."

In the sentence—"Many a light fishing bark put out to pry along the coast." The bark "put"—**where** did it put? Out; **why** did it put? "To pry along the coast" was the reason.

"He pushed it nearer the window for the sake of the light." **Why** did he push it nearer the window? "For the sake of the light."

There are other ways of extending the meaning of the verb, of which you will learn later.

*Which is the extension of the verb in these sentences? You must find the **main** verb and leave the other verbs.*

1. He was sent from school to school for his naughty ways.
2. I mourned because the daffodils were killed.
3. On the mountains dawns the day.

4. The coppice at our back is full of birds, for it is far from the road.
5. When tired or overdone she (Mrs. Gaskell) used often to retire to Knutsford, for rest and for refreshment.
6. In the orange season, Miss Jenkyns and Miss Matty used to withdraw to the privacy of their own rooms to indulge in sucking oranges.
7. I'll give thee a silver pound
 To row us o'er the ferry.
8. It is not for your silver bright,
 But for your winsome leddy.
9. At sunrise she escaped their van, by God's especial grace.
10. The village maid with hand on brow
 The level ray to shade,
 Upon the footpath watches now
 For Colin's darkening plaid.

LESSON XXIII

When one word only is added to a verb to extend its meaning, that word in parsing is called an **adverb**. In many of the sentences we looked at in Lesson XXII one word served as the extension of the verb. For instance, in No. 2, Elsie threw it out; "out" is an adverb, showing **where** she threw. In the next (3) "Then I caught it"; "then" shows **when** it was caught. In No. 5, "He threw it away quickly"; both "away" and "quickly" are adverbs, because they show both **where** he threw it and **how** he threw it.

In the sentence, "It fell on the fender," "on the fender" tells **where** it fell, but it is a little word-group, *not* one word, so it cannot be called an adverb, because in parsing we only deal with single words.

Find all the adverbs in these sentences.

[It will be sufficient for the present to ask yourself the questions "how," "when," "where" or "why" is the action done; and remember it is the **verb** you are really thinking of in connection with the **adverb**, because an adverb is added to a verb.]

1. The lady sprang up suddenly.
2. I must finish my journey quickly.
3. Down came the storm.
4. Merrily, merrily shall I sing now.
5. So boldly he enter'd the Netherby Hall.

6. Haughtily the trumpets peal, and gaily dance the bells.
7. Slowly and sadly we laid him down.
8. And, while now she wanders blindly,
 Nor the meaning can divine,
 Proudly turns he round and kindly.
9. Only reapers, reaping early
 In among the bearded barley,
 Hear a song that echoes cheerly
 From the river, winding clearly
 Down to towered Camelot.
10. Not seldom, clad in radiant vest,
 Deceitfully goes forth the morn.

LESSON XXIV

There is one kind of sentence of which we have said nothing as yet. At first, it looks as though it contradicted the statement in our earlier lessons—namely, that a sentence *must* have two parts, a **subject** to talk about, and a **predicate** to say something about the subject. Let us examine such sentences as “Come here,” “Go away,” “Knock,” “Please.”

In “Come here” there is apparently only a predicate consisting of the verb “come” and the extension “here”; but think for a moment who is meant to come?

Someone most certainly must be there to come, and although we do not actually name the person we are telling to come here, we all know we intend that person to appear. In some parts of England, it is quite usual for people actually to express the subject by saying, “You come here,” or “Come you here”; so we understand that “you” is the Subject of the sentence, even though it is not expressed.

In analysing such a sentence we should write down—

- | | |
|--------------|----------------------------------|
| 1. Sentence, | Come here |
| Subject, | you (understood) |
| Predicate, | come here |
| 2. Sentence, | Go away |
| Subject, | you (understood) |
| Predicate, | go away |
| Sentence, | Knock |
| Subject, | you (understood) |
| Predicate, | knock |
| 4. Sentence, | Please [meaning “If you please”] |
| Subject, | you (understood) |
| Predicate, | [if]—please |

You may certainly call out "Barbara, come here," but when you call in that way, the name you mention is not really part of the sentence, it is only a name called to attract attention. You often say to a dog, "Rover, come here"—still "you" (understood) is the subject of the sentence.

Analyse these sentences—

1. Mary, call the cattle home.
2. Give us news.
3. Hold up his head.
4. Tell us all about it.
5. Go home at once, Carlo!
6. Make up the fires.
7. Buy another coal-scuttle, Bob Cratchit.
8. Do not tease him.
9. Lift up your heads, O ye gates.
10. Address these letters, and post them.
11. Ring out the old, ring in the new,
 Ring, happy bells, across the snow,
 The year is going, let him go,
 Ring out the false, ring in the true.

There is no need to analyse any other sentences, for you now see quite well what is meant, and you can make up plenty of examples for yourself.

There is another form of incomplete sentence, which perhaps you have thought of for yourself; I mean the sentence, "Thank you." Who is the subject of that sentence? The person who speaks: "I thank you." In English, it is very rare to use "I," but in French it is oftener expressed. So we analyse that sentence in this way—

Subject, I (understood).

Predicate, thank you.

LESSON XXV

Another form of sentence which we have not yet thought of is the question form. We say, "Have you seen the cuckoo?" and put what we call a question mark at the end. The Predicate of that sentence is "have seen the cuckoo," and therefore the Subject is "you."

"What did you say, Helen?"

The Predicate is "did say what?" the Subject is "you"; and "Helen" is merely the name used to call Helen's attention.

"May I have three apples?"

Predicate, "may have three apples." Subject, "I."

You see it is the better plan to pick out the Predicate first, and it shows clearly what the Subject is.

"What is your name?"

Predicate, is what.

Subject, your name.

"Why are you so naughty?"

Predicate, are so naughty—why.

Subject, you.

Pick out Subject and Predicate in these sentences—

1. Where are you going to, my pretty maid?
2. My father, must I stay?
3. Do cats eat bats?
4. O mouse, do you know the way out of this pool?
5. Are you fond of dogs?
6. Where can I have dropped them?
7. What made you so awfully clever?
8. What am I to do with this creature?
9. Have you seen the mock turtle yet?
10. What else had you to learn?

LESSON XXVI

Before we go any further, we will take some sentences which have more than one subject.

"Jones and Robinson saddled their horses."

This means, "Jones saddled his horse" and "Robinson saddled his horse," but there is no need to analyse them separately; simply bracket the two names, "Jones"—"Robinson" as the Subject. "And" did not saddle a horse!—it is only the link-word which joins the two names together. We had that before earlier in this book.

Then, again, we can have two pronouns as Subject, as, "He and she put out the fire"; or a noun and a pronoun, such as, "Ruth and I went for a long walk."

The Subject in the first sentence is "He"—"She," and in the next "Ruth"—"I."

"Tower and hamlet rose in arms o'er all the boundless plain."

Here "Tower"—"hamlet" are the two Subjects.

In the same way, the Object can be more than one word—"We ate apple-tart and cream."

What did we eat? Two things which we name—"apple-tart" and "cream"; therefore these are the two objects.

In the sentence, "Mother took Joan and Joyce to the sea-side," "Joan" is one Object, "Joyce" is the second; and any number of words may be objects of one sentence.

A pronoun may also denote the person to whom the action is done—that is, the Object. "The dog loves you and me dearly;" objects, "you," "me." Or a pronoun and noun may be used. "Carlo saved you and Olive from the burning house."

LESSON XXVII (EXERCISES)

Analyse these sentences—

1. He roused the shepherds of Stonehenge, the rangers of Beaulieu.
2. And tower and hamlet rose in arms o'er all the boundless plain.
3. Then bugle's note and cannon's roar, the death-like silence broke.
4. He, with his toes, trims his belt and his buttons.
5. The owl and the oyster were sharing a pie.
6. The Piper and dancers were gone for ever.
7. She saw the helmet and the plume.
8. Away went hat and wig.
9. My hat and wig will soon be here.
10. So sweet a face, such angel-grace,
 In all that land had never been.
11. Four grey walls, and four grey towers
 Overlook a space of flowers.
12. The helmet and the helmet-feather
 Burn'd like one burning flame together.
13. My sister, and my sister's child,
 Myself, and children three,
 Will fill the chaise.
14. Ring out the want, the care, the sin,
 The faithless coldness of the times.
15. The lowest boughs and the brushwood sheaf
 Round the elm-tree bole are in tiny leaf.
16. I sprang to the stirrup, and Joris, and he.
17. So we were left galloping, Joris and I.

18. Great rats, small rats, lean rats, brawny rats,
 Grave old plodders, gay young friskers,
 Fathers, mothers, uncles, cousins,
 Cocking tails and pricking whiskers,
 Families by tens and dozens,
 Brothers, sisters, husbands, wives,
 Followed the Piper for their lives.

LESSONS XXVIII & XXIX

In our last two lessons, we have used a great many nouns, and it will be just as well to leave analysis for a time, and examine some nouns more fully. Of course, you cannot help noticing that in some sentences we spoke of one single noun; for instance, "Away went hat and wig"; we quite understand Gilpin's *one* hat and *one* wig blew off. If we were to recollect that later, his friend the Callendar lent him another hat and wig, and that he also lost these, we should say: "Yes, John Gilpin lost *two* hats and *two* wigs on his famous ride." As soon as ever more than *one* thing is mentioned a change has to be made in the spelling of the noun. Now look for yourself and see what is the most usual way of making this change—you can easily tell, for we have just done it.

Any noun denoting one thing is said to be in the Singular number, but if it denotes more than one thing, it is said to be in the Plural number—for instance, one pot—many pots.

But all nouns do not add "s" in order to make the plural, and very soon after you can all speak you say the words rightly. You never talk of "childs"—"the childs are in the playground"—you immediately say, "the children are in the playground," but for the sake of spelling correctly it is just as well to examine a few nouns in the plural number.

"I have a box, but Dorothy has seven boxes." How have we changed the noun in the singular; by adding *es*. Can you think why we had to do this? Try to say "boxs"—the sound is almost the same as box, and so it is merely a question of sound, and every noun which ends in the *x* or *s* sound, has to have *es* added to the singular form to make it into the plural form.

Write these nouns in the plural form: Fox, gas, brush, church, bush.

Then you see also there is another way of forming the plural—as in “children”; but there are not many words like this one, and they are quite easy to spell.

One group of words, however, must be carefully looked at, as the spelling in the plural is rather difficult. I mean words like baby, daisy, lady, fly, army, duty. These words, we can easily see, end in the letter “y,” and those of you who spell well can tell how the plural is formed—the “y” is changed into “i” and “es” is added—babies, daisies, etc. But what about such words as boy, toy, monkey, key, play? We write boys, toys, etc., so there must be something more to look for besides the last letter—look at the letter before the “y”; in the last set it is always a vowel, o-e-a; and in the first set there is a consonant before the “y.” So we note that **a word ending in “y” with a consonant before the “y” changes the “y” into “i,” and adds “es” to form the plural.**

There is another set of words which also add “es,” and that is, most (not all) words ending in “o” with a consonant before it take “es” to form the plural—cargo, hero, motto, potato, and a few more, but these words are curious, because some of them, like piano, grotto, halo, memento, solo, only add “s” to form the plural.

Nouns ending in “f” or “fe” form the plural by putting “ves” instead of the “f” or “fe,” such as loaf, wife, wolf, knife, life, calf, etc. Write the plurals of all these for yourself.

There are a few nouns which form the plural by a change of the vowel inside the word—man, woman, foot, goose, tooth, mouse. Write these plurals too.

Some nouns have no singular form, such as scissors, shears, tongs, suds, pincers; **and some nouns are just the same for either singular or plural**—deer, sheep, swine, grouse, salmon, trout, cod, heathen.

LESSON XXX

We have now learnt something about analysing a simple sentence, and something about the four most important “parts of speech.” By Parts of Speech we mean the various divisions into which words are put, and we must remember that both in Analysis and in Parsing, we are treating of **words**; and through the words come to us the thoughts which have

been put together by poets and great writers. Without words we should not know these thoughts, and so we see they form what we call language, or what in our first chapter we called "our Mother Tongue."

Language, then, is the expression of thought, and the study of words which help to make up language is first of all to make us think. Words are only one part of language, and you will not study language fully, either your own or that of any other nation, for some time.

All languages have their own rules of Grammar, and as far as possible these rules agree in the different languages, so all kinds of Grammar that you learn, either French Grammar, or Latin Grammar, or German Grammar, or English Grammar, agree in the main points of Analysis and Parsing. If you will consider when you want to use your own language, and why you use it, you will immediately see the importance of learning Grammar. If you want to let any one know what you need, you speak words—that is **spoken language**; but if the person is far away and cannot hear you speak, what do you do then? You write down your needs; and this is **written language**.

It is because of this written language that we are able to know the thoughts of Milton and Shakespeare, and all the other great writers of prose and poetry. Think of Shakespeare, with his curious fancies about the fairies and quaint beasts in his *Midsummer Night's Dream*; and Milton, with his vast ideas about the Bible. You can think for yourself of all the delightful stories you have read, and the men and women who have written them.

So the study of the knowledge of language—or "science," as all knowledge should be called—is a very interesting study, if it leads you to think, and helps you in any way to express your thoughts, either aloud or on paper.

PART II

SECOND YEAR

CHAPTER I

WHEN we have a single statement about any thing or things, we call the collection of words which we use to make this statement a **Simple Sentence**, for example—

- (a) His sword was in his sheath.
- (b) His fingers held the pen.

Both these sentences make a single statement with a simple Predicate in each.

But if the two sentences are joined by a link, it would be literally a **Double sentence**.

- (a) His sword was in his sheath, and his fingers held the pen.
- (b) He rang the bell, but Jane was away.
- (c) You must take this or you will be ill.

These are all Double Sentences because they are simply two sentences linked together. If we look at each in turn this will be quite clear.

Sentence	(a)	(b)	(c)
Subject	His sword	He	you
Predicate	was in his sheath (link—and)	rang the bell (link—but)	must take this (link—or)
Subject	His fingers	Jane	you
Predicate	held the pen	was away	will be ill

Should there be a number of statements joined by "links," making more than two complete Simple sentences, the whole sentence or passage may be termed **multiple**.

If you drop out the links you have complete sense in all the sentences. For example—

From all the batteries of the Tower pealed loud the voice of fear,
And all the thousand masts of Thames sent back a louder cheer.

Here is a Double Sentence—take the Subject-word and the Predicate-word of each—

The voice pealed,
The masts sent,

and you have two quite complete but rather bare sentences. Analyse them in their complete form.

Take another sentence—in rather a different form—

Three wives sat up in the lighthouse tower,
And trimmed the lamps as the sun went down.

There are three finite verbs in these lines: “sat”—“trimmed”—“went”; but only two Subjects named, “three wives” and “sun.”

If there is a finite verb, there must be a sentence, however, and if we examine the meaning of the lines, and analyse the sentences, we shall see that the three wives did two actions—“sat up” and “trimmed,” and therefore the one subject, “wives” really does the work of two subjects. You will find several examples of this unexpressed but clearly understood Subject amongst these sentences.

Separate into Simple Sentences.

1. Pitying I dropp'd a tear,
 But I saw a glowworm near.
2. Maggie hung on his neck in rather a strangling fashion
while his blue-gray eyes wandered towards the croft.—
The Mill on the Floss, G. ELIOT.
3. Till noon we quietly sail'd on,
 Yet never a breeze did breathe.
4. The sails at noon left off their tune
 And the ship stood still also.
5. I closed my eyes and kept them close
 And the balls like pulses beat;
 For the sky and the sea and the sea and the sky
 Lay like a load on my weary eye
 And the dead were at my feet.
6. The sun, right up above the mast,
 Had fix'd her to the ocean:
 But in a minute she 'gan stir
 With a short uneasy motion.
7. The boat came close beneath the ship
 And straight a sound was heard.
8. The planks looked warped! and see those sails.

Ancient Mariner, S. T. COLERIDGE.

9. He constantly loved me although I was poor.
10. Though my wallet was scant, I remembered his case.
The Harper, CAMPBELL.
11. The ploughman homeward plods his weary way,
And leaves the world to darkness, and to me.
12. Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
13. Save where the beetle wheels his droning flight
And drowsy tinklings lull the distant folds.
GRAY'S Elegy.
14. Of all the beasts he learned the language,
Learned their names and all their secrets.
15. Out of childhood into manhood
Now had grown my Hiawatha,
Skilled in all the draft of hunters.
16. Patiently sat Hiawatha
Listening to his father's boasting.
With a smile he sat and listened.
Uttered neither threat nor menace;
Neither word nor look betrayed him.
Hiawatha, LONGFELLOW.
17. And then I thought no more, but my heart leapt out to
meet the wind, and I ran and I ran.—From *Dan and
the Young Shepherd, MAURICE HEWLETT.*
18. Night is a dead monotonous period under a roof; but in
the open world it passes lightly, and the hours are
marked by changes in the face of Nature. — *Travels
with a Donkey, R. L. STEVENSON.*
19. He carries a tulip root in his pocket from one to another,
or exchanges a puppy between a couple of friends.—
“Will Wimble,” *ADDISON'S Spectator.*
20. The hunter met his gaze,
Nor yet an inch gave way,
The bear turned slowly round,
And slowly moved away.—*Old Ballad.*

CHAPTER II

In our last set of examples, as well as in Part I, we found very useful certain small words called “**links**.” These words have a proper name in parsing, which means “joining with”—it is **conjunction**.

In order to distinguish conjunctions we must carefully look at their work and use in a sentence, and indeed this is true of

every part of speech. The work of a conjunction is mainly to join, or connect, or link; but conjunctions also show the relation of one idea to another: thus "for" shows the reason of one sentence; for example, "She washed her little hands, *for* they were very black." "For" connects the two sentences, but it also denotes some relation in the first sentence to the second.

"And" is the conjunction most frequently in use, and "nor," "or," "but" are also very often on our lips.

When a conjunction connects sentences or clauses, it is correct to call it, as we have already been doing, the **link** or **connective word**. In the examples in Chapter I of this part there are very many conjunctions, which you will already have noted in analysing them.

Make some double and multiple sentences for yourself, and pick out the conjunctions from these—

1. He was old, and she was young,
And so in evil spite,
She baked the black bread for his kin
And fed her own on white.

Old Ballad.

2. Fiercely ran the current,
Swollen high by months of rain.
And now he feels the bottom.

Horatius, LORD MACAULAY.

3. In her web she still delights
To weave the mirror's magic sights,
For often through the silent nights
A funeral with plumes and lights
And music, went to Camelot:
Or when the moon was overhead,
Came two young lovers lately wed.

4. Who hath seen her wave her hand?
Or at the casement seen her stand?
Or is she known in all the land?

The lady of Shalott.

The Lady of Shalott, LORD TENNYSON.

CHAPTER III

In order to save so much writing when we analyse sentences, it is sometimes a wise plan to make a table which will contain the sentence and its analysis.

But the great danger of this is to put our parts of the

Sentence down in their places without sufficient *thought*, and as Analysis is mainly of use in teaching us to *think*, to do this makes it of no use. First make the table, and then discover the Predicate-word, which is like the kernel-seed in a plum-stone, the most important bit. By thinking and using the helps you have had given you, you will find this easy with practice.

Sentence.	Kind.	Subject.		Predicate.			
		Word	Epithet	Word	Extension	Object Word	Epithet
She dropped it quickly, he picked it up, but little baby ran away.	Multiple	she		dropped	quickly	it	—
		he		picked	up	it	—
		baby	little	ran	away	—	—

[link—but].

As the conjunction “but” is not really part of any sentence, it can be put outside like this.

Exercises for analysis according to the table given.

1. There among the reeds and rushes
Found he Shingebis, the diver,
Trailing strings of fish behind him
O'er the frozen fens and moorlands,
2. The fierce Kabibonokka
Had his dwelling among icebergs,
In the everlasting snowdrifts,
In the kingdom of Wabasso,
In the land of the White Rabbit.
3. Of all the beasts he learned their language,
Learned their names and all their secrets,
4. Out of childhood into manhood
Now had grown my Hiawatha,
Skilled in all the craft of hunters.
5. Patiently sat Hiawatha
Listening to his father's boasting;
With a smile he sat and listened,
Uttered neither threat nor menace,
Neither word nor look betrayed him.

Hiawatha, LONGFELLOW

CHAPTER IV

We have discovered that nouns or pronouns can take very different positions in sentences. A Noun can be the Subject or naming-part of a sentence.

"The boat came close to shore." Here the subject "boat" is the doer of the action.

"The lily was removed from its bed." The "lily" has the action done to it, but that makes no difference to the fact that it is the Subject of the sentence.

In olden times, when our English language was much more like the German language in many ways than it is now, nouns changed their form according to the work which they did in the sentence. But now we have none of these changes of form left, except in a few instances.

When a noun is the **Subject** of a sentence it is always said to be in the **Nominative Case**, which simply means the **naming-part** of a sentence. In the poem about the Pied Piper we have a whole string of Subjects to one sentence—you will find a portion in Lesson XXVII, Part I, beginning: "Great rats, small rats," etc., all "followed the Piper for their lives." Now all these words—"rats, plodders, friskers, fathers, mothers, uncles, cousins, families, brothers, sisters, husbands, wives," are in the Nominative case, because they are all the Subjects of the sentence. If a noun is the Subject of a sentence, it is in the Nominative case; but a noun may be in the Nominative case and yet not be the Subject of the sentence.

To understand this you must think of what you learnt about the use of the verb "to be," in Chapter IX of Part I. This verb generally requires some word to tell us **what** the thing or person **is**, of which we are speaking: e.g. "I am **happy**." "Daisies are **pretty**." In these sentences the words used to complete the sense of the verb "to be" are both **adjectives**, but very often we use **nouns** or **pronouns**: e.g. "It is **I**." "He is a **doctor**." "David was **King**." These nouns refer to the same person as is denoted by the Subject. It is therefore quite easy to remember that, though they are not the Subject, they are said to be in the **Nominative case**.

Nouns and pronouns are sometimes used in this way with other verbs besides "to be"—as "grow," "become," "seems": e.g. "The boy is grown a **man**." "William became **King**."

"He seems a **gentleman**." Each of these nouns refers to the Subject of the sentence; each completes the sense of a verb, the meaning of which is incomplete without it, and therefore each is said to be in the **Nominative case**.

But the very same noun may change the work it does in the sentence. In one sentence it may be the Subject, in another sentence the same word may do another work and be the object of another sentence. Take an example, "The baby slept in its cot."

"Baby," noun in the Nominative case because it is the subject of the sentence.

"Nurse lifted the sleeping baby out of its cot." In this last sentence, "baby" is no longer the Subject or naming-part of the sentence; it has changed its work in the sentence, and is now the word which has something done to it by the Subject, "*Nurse*"; "baby" is now the **Object** of the sentence and is said to be in the **Accusative case** because it is Object. This is not the only time that a noun is in the Accusative case, but at present it will do for you to remember that **the Object is always in the Accusative case**.

Therefore, you see you cannot parse any noun or pronoun properly until you have analysed the sentence in which it comes.

There is one point you must remember, namely, that a noun is not of necessity in the Nominative case because it comes at the beginning of a sentence, nor is it necessarily in the Accusative case just because it is at the end of a sentence; what is important to discover is the work the word does in the sentence.

In the sentence, "Alone stood brave Horatius," although the word Horatius comes at the very end of the sentence, yet it is the Subject of the sentence and is in the Nominative case.

In a question, such as, "Which book have you read?" as "book" is the Object of the sentence, it is in the Accusative case, although it is at the beginning of the sentence.

Analyse these sentences and give the case of the nouns as far as you know them. You need not always write out the analysis, but the sentences must be analysed in your mind before you can decide the case of the noun.

1. The King's kitchen is indeed a noble building.
2. Miss Matty's eyes were habitually fixed upon the candle.

3. The mountaineer came forth, rushed on the soldiers, flung his plaid over their faces and was gone in a moment.
4. All at once the two little bunnies stopped their play.
5. The Snow Queen's halls were empty, cold, and dreary.
6. Towards evening, the rustling of a swan's wings sounded near Elsa's dungeon.
7. In peace, Love tunes the shepherd's reeds;
In war, he mounts the warrior's steed.
8. The bride kissed the goblet: the Knight took it up,
He quaffed off the wine and he threw down the cup;
She looked down to blush and she looked up to sigh,
With a smile on her lips and a tear in her eye;
He took her soft hand ere her mother could bar,
"Now tread we a measure," said Young Lochinvar.

CHAPTER V

Nouns can be of other cases besides the Nominative and Accusative. For these two cases we were particular to note that we could not tell the case of the noun until we saw its relation to other words in the sentence, as its form of spelling in English would remain the same for both cases.

But there is one case where the form is still altered in English. Here is an example: "The boy's bat cracked from the bottom upwards."

The word "boy's," you will see at once, does the work of an adjective, as it gives us some further description of the "bat," but it is a noun—the name of a being called "boy," and we are told that the bat **belonged** to the boy. The case which denotes **belonging to**, or **possession** of anything, is called "**Genitive Case**" and the noun is changed by adding 's.

The noun in the Genitive case will in Analysis form the Epithet of the Subject or Object. "The lad's feet were sore and tired." "The child picked up Henry's kite."

There is another way of expressing these two facts which is seldom used in English but always in French—I mean by expressing the possession in this way: "The feet of the lad were sore and tired." "The child picked up the kite of Henry." This sounds clumsy to us, so used are we to the change of form of the noun.

If the noun is a plural noun, and ends in the s sound, we do not add another s to that but simply add the ', which is termed an *apostrophe*.

For instance, take these four sentences—

- (a) The boy's bat is split.
- (b) The boys' bat is split.
- (c) The boy's bats are split.
- (d) The boys' bats are split.

Now in (a) there is one boy who evidently possesses a bat. In (b) there is more than one boy, as "boys" is the plural of "boy," and they possess one bat between them. In (c) we have one boy—shown by the 's—and he possesses more than one bat. In (d) we have several boys possessing several bats.

We can perceive the sense of not putting 's on to a plural noun ending in s, if we try to say, "The boys's bats are split." The last s being left out, only the little sign or apostrophe is left.

Find the nouns in the Genitive case in these sentences—

1. It was a summer's evening,
Old Kaspar's work was done.
2. Mary's desk is open.
3. Baby's cot has broken down.
4. She squeezed herself closer to Alice's side.
5. The King looked at the cat's head with great curiosity.

So we see that the Genitive case serves to show possession in a much shorter way than by using the verbs "have" or "belong to." How clumsy it would sound to say, "The King looked at the head which belonged to the cat," etc.

CHAPTER VI

Now in the parsing of nouns, we have learnt that they may be either of the singular or plural number, and that nearly all nouns change their form for the plural number—for example, toy, toys; baby, babies; tooth, teeth, and so on.

We also have learnt that nouns may be of different cases—the Nominative case, or case of the Subject, the Accusative case, or case of the Object, and the Genitive case, or the case which shows the possessing of something; other cases we shall learn later.

As **pronouns** are words used instead of nouns, they must follow the same rules as nouns, and so they do, taking number and case.

In addition to these two changes, however, pronouns have another change to be thought of. In naming a noun we are almost always speaking of the thing named, but in using

pronouns, we use one word to express ourselves, namely, "**I**" or "**we**." "**I**" is singular number, "**we**" is plural number, and both are said to be pronouns of the **first person**.

If, on the other hand, we are speaking *to* some one and use a pronoun, we use the word "**you**," whether we mean one or more than one person. In Scripture, and amongst people known as Friends or Quakers, the singular pronoun "**thou**" is used; in French "**tu**" is used, and in German "**du**," and these pronouns are said to be of the **second person**.

If, however, we are speaking *of* or *about* a person we use the pronouns, "**he**," "**she**," or "**it**," in the singular number, and "**they**" in the plural number, and these are termed pronouns of the **third person**.

All these pronouns are called **personal** pronouns and, except "**it**" and "**you**," are always in the Nominative case.

For the Accusative case we use another form of pronoun, as can be easily discovered from our everyday speech.

We do not say, "The dog bit **I**," but "The dog bit **me**"—"me" is in the **Accusative case**, because it is the object of the sentence and governed by the verb "**bit**," and it is **first person** because it must be the person who is speaking, and it is **singular number** because it is only one person that the dog bit. In a similar way we can find out all the pronouns in the Accusative case which correspond with those in the Nominative case. For example, by using the same sentence, we see immediately that the two pronouns "**it**" and "**you**" remain exactly the same whether they are the Subject or Object of the sentence. It is quite sense to say, "The dog bit **it**" or "The dog bit **you**," but it is not sense to say, "The dog bit **he**"—it is, "The dog bit **him** or **her** or **it**." Also, in the plural, we say, "The dog bit **us**, or **you** or **them**."

We can now put down some of the pronouns in order of person, of number, and of case.

Personal Pronouns.

Nominative Case				Accusative Case	
Singular Number	{	First person	I	me	
		Second	thou	thee	
		Third	he	him	
		"	she	her	
Plural Number	{	"	it	it	
		First	we	us	
		Second	you	you	
		Third	they	them	

You will learn more about pronouns another time.

EXERCISES.

I. Write a short story, telling it first as if it had happened to you yourself, that is in the first person ; and afterwards as if it had happened to some one else, that is in the third person. In the first story underline all the pronouns in the first person, and in the second version of it, underline all the pronouns of the third person.

II. From the following sentences pick out the pronouns that you know, and give the person of each.

1. If a merchant sail by you must shelter his ship.

2. Oh! wert thou in the cauld blast on yonder lea,
I'd shelter thee.

3. Against me Balder's anger sore
 Doth still abide.
He took, he only can restore
 My cherished bride.

4. I cannot go. I am not free to go like you.

5. We are the music-makers.

6. Cannon to right of them,
Cannon to left of them,
Cannon in front of them,
Volley'd and thundered.

TENNYSON.

7. Except thou canst answer me questions three,
Thy head shall be smitten from thy whole body.
- OLD BALLAD.

8. From the river-girt islands we come, we come.

9. Here on a bench they sat, until some one should give them welcome.

10. Busy, curious, thirsty fly!
 Drink with me and drink as I.
- HERRICK.

11. I travell'd among unknown men,
In lands beyond the sea ;
Nor, England ! did I know till then
What love I bore to thee.

12. This child I to myself will take ;
 She shall be mine and I will make
 A lady of my own.

WORDSWORTH.

13. But I would rather go when they
Sit round about and sing and play ;
Then why so hurry me ? for you
Like play and song, and shepherds too.
LANDOR.
14. Ye mariners of England
That guard our native seas !
15. "I was watching you as you came along the road," she
said presently, "and I thought perhaps you had been
scolded." . . . "Oh, do tell me," she cried. "You
must! I'll never tell any one else at all."—KENNETH
GRAHAME.
16. Then said Hallblithe: "Wilt thou have me row, for I wot
not whitherward to steer?"
17. "Thou knowest," said Hallblithe, "that these men speak
not to me, and take no more heed of me than if I were
an image which they were carrying to sell to the next
mighty man they may hap on. Or tell me, thou old
man," said he fiercely, "is it perchance a thrall-market
whereto they are bringing me?"—*The Story of the
Glittering Plain*, WILLIAM MORRIS.
18. What have I done for you,
England, my England? . . .
Take and break us: we are yours,
England, my own.
19. I long have had a quarrel set with Time,
Because he robbed me.
20. Shall I strew on thee rose or yew or laurel,
Or quiet sea-flowers moulded by the sea?
HENLEY.

CHAPTER VII

In connection with our analysis of sentences we have now named six separate classes of words, and this naming of them is, as we have noted, called **Parsing**, and the classes themselves are called **Parts of Speech**.

The Parts of Speech we have now learnt are:—**Nouns**, which name things; **pronouns**, which denote things without actually naming them; **adjectives**, which describe things; **verbs**, which denote actions or states of existence; **adverbs**, which describe actions; and the "link" words called **conjunctions**.

Of these Parts of Speech, the verb is decidedly the most important ; and the next in importance is the noun.

The Predicate-word in a sentence must be a verb ; the Subject-word, a noun or its equivalent. If the sentence has an Object, it is also a noun or its equivalent, and the epithets are adjectives, or word-groups which do the same work as adjectives. In a similar way, the words called adverbs describe the action, and also the action can be equally well described by a word-group. Let us examine some of these word-groups which do the work of adverbs.

Take, as an example, the sentence : (a) "The child ran swiftly." We can express this differently without changing the meaning, in this way, "The child ran with swiftness." Another, (b) "The baby walked unsteadily." This could be expressed, "The baby walked with unsteady steps."

Now we see here that the same idea is expressed either by one word—an adverb—or by a little group of words. We will split up the little group in (a) "the child ran with swiftness." The predicate-word is "ran," the subject, "child," and "with swiftness" describes the action "ran." In (b) the predicate-word is "walked," the subject is "the baby," and the collection of words which shows us how the action was done is "with unsteady steps." In (a) "swiftness" is a noun, and in (b) "steps" is a noun, and "unsteady" is its epithet. The word "with" is a stranger, as we do not know the work it does in a sentence.

What does this word "with" show? It must denote something, yet it is not an action, nor is it a name. Look at the sentence (b) without the word "with"—"the baby walked—unsteady steps." To arrange that thought in our minds properly we have to express the **relation** of the word "walked" to the words "unsteady steps," and it is this relation which the word "with" expresses for us.

Very nearly all our speech and talk is about the relation of one word to another. We see a bird, perhaps it flies—"where does it fly"? we ask ourselves; "in the sky," is the immediate answer. "The ball rolled **down** the hill," "Ella played **near** the stream," "Phyllis went **across** the playground," "Jack ran **over** the wet grass." The words "in," "down," "near," "across," all denote the relation between the verb and the noun following, and are called **Prepositions**. They cannot be used alone, and are always used with a noun or a pronoun.

Put a preposition to these words to form them into clear sentences—

1. The mice were put . . . the box.
2. The bird escaped . . . the cage.
3. The shore was covered . . . shells.
4. The trees were eaten . . . caterpillars.
5. The huntsmen scampered . . . the farmer's fields.

You can easily make more sentences with prepositions in them for yourselves.

CHAPTER VIII

The groups of words which are used to do the work of adverbs and of adjectives are called **phrases**, the word "phrases" only being another way of saying "groups" or "collections" of words. We noticed that the preposition in the phrase was followed by a noun (or pronoun), and this noun (or pronoun) is said to be in the **Accusative case governed by the Preposition** which came before it; for example, "The tailor filled his pockets *with* stones and clambered *up* the tree." The noun "stones" is said to be in the Accusative case governed by the preposition "with," which shows the relation between "pockets" and "stones," and "tree" is also in the Accusative case governed by the preposition "up," as "up" shows the relation between the verb "clambered" and the noun "tree." I hope now you quite understand what is meant by the relation of one word to another.

In the examples in Chapter I of Part II you will find a great many instances of nouns in the Accusative case governed by prepositions, and you will be able to discover the prepositions by looking for the relation between the noun and verb, or pronoun and verb, or noun and noun.

In the examples to Chapter IV there are several nouns to which you could not put any case, because you did not then know prepositions, and if you look back, you will see you were asked to tell the cases of the nouns "*as far as you knew them.*" Now you can look up the nouns in those examples which are governed by a preposition.

The cases you have now learnt are: the **Nominative case**, which is that of a noun or a pronoun used as the Subject of a sentence; the **Accusative case**, governed either by a

verb or by a preposition ; and the **Genitive case**, showing possession and expressed by the 's.

Give the cases of all the nouns and pronouns which you had in the sentences you analysed in Chapter III, and give the reason why the word is in that particular case.

CHAPTER IX

In thinking about the use of the verb, we saw in Part I, that there were at least two ways in which verbs could be used. One set of verbs is used without any reference to an object—for example, "The baby sleeps in its cradle"; the verb "sleeps" simply makes a statement about the subject, "baby."

"Norah skips very quickly"; again the verb "skips" makes a statement about the subject, "Norah."

On the other hand, another set of verbs is not complete without an object. "The baby held my hand"; "Norah caught the ball very quickly"; here the two verbs "held" and "caught" are not complete in themselves, they are used to state an action which is done by the subject to another word in the sentence; in other words, to the object.

Verbs which are used in this way, namely, to express an action done to an object, are said to be **used transitively**, and verbs which are used to express an action not done to an object, are said to be **used intransitively**. Therefore, again we see clearly that the verb in a sentence can never be parsed until the sentence which contains it has first been analysed to see how it is used. We shall find that in one sentence a verb may be **used transitively** and in another sentence the same verb can be **used intransitively**; for example, "Dorothy grows very rapidly"; there the verb "grows" is used intransitively, for no object is needed to complete the sense; but in this sentence, "Dorothy grows mustard-and-cress"; "grows" is here used transitively, for mustard-and-cress is the object.

1. Eric writes neatly and well.
2. Eric writes a letter.

In the first sentence, "writes" is used intransitively, in the next it is used transitively.

1. I have a book.
2. I have gone out.

Here we have one of the helping verbs which can also be a verb used transitively, as it is in the first of these two sentences, expressing to us the idea that I possess or really have the book—in the second sentence it is used with the verb “gone,” and is just a helping verb.

Analyse some of the sentences and then say whether the verb in each is used transitively or intransitively.

1. There was once a man of Gotham; he went to the market of Nottingham to sell cheese, and as he was going down the hill to Nottingham bridge, one of his cheeses fell out of his wallet and ran down the hill.

“What!” said the fellow, “can you run to the market alone? I will now send you one after the other.”—*Old Tale.*

2. I had a message to send her,
To her whom my soul loves best;
But I had my task to finish,
And she had gone to rest.

.

3. I gave it the lark next morning,
And I watched it soar and soar;
But its pinions grew faint and weary,
And it fluttered to earth once more.

A. A. PROCTOR.

4. In such a night
Did Thisbe fearfully o'erstrip the dew;
And saw the lion's shadow ere himself,
And ran dismayed away.

Merchant of Venice, SHAKESPEARE.

5. Here hath been dawning
Another blue day:
Say, wilt thou let it slip
Useless away?

THOMAS CARLYLE.

6. Then with weak, hasty fingers Sohrab loosed
His belt, and near the shoulder bared his arm,
And showed a sign in faint vermilion points,
Pricked!

.

7. And Sohrab bared that image on his arm,
And himself scanned it long with mournful eyes,
And then he touched it with his hand.

.

But it is the past tense that you need specially to observe. In the verb "to love," you notice that to form the past tense, *d* was added to the verb, making it into "loved"; and very many verbs add *d* or *ed* to make the past tense, while some few add *t*, such as "weep," "wept," "sleep," "slept."

We can see that every action we do takes place at some time, and the verb is the same with different forms. However, all verbs do not form their past tense by adding *d*, *ed*, or *t*; some verbs change the vowel of the present tense and do not add any ending at all: for example, *sing* makes *sang* for its past tense; *spin* makes *spun*; *win* becomes *won*, and *fall* changes to *fell*.

The verbs which add *d*, *ed*, or *t* to form their past tense are called in Grammar **Weak verbs**, perhaps because they have to be helped a little with these other letters and cannot change without adding something.

Naturally, then, those verbs that are strong enough to do without this help, and change their vowel, are called **Strong verbs**. All the strong verbs in our English language are very important, and a great many of them come from our oldest English.

There are a few verbs that are partly strong and partly weak, that is, they may both change the vowel or add one of the letters, for instance, "awake" in the present may be either "awoke" in the past or "awaked." "Sell" becomes "sold" in the past, "bring" becomes "brought," etc., but you really find all these out by the use of them, and by listening to really good speakers. There is no need for you to learn lists of strong and weak verbs, at any rate in your own language, as you would never use the past tense wrongly when once you have learnt to speak properly.

For exercise, analyse this and take all the verbs in this poem and say whether they are weak or strong.

THE BROOK.

I come from haunts of coot and hern,
I make a sudden sally,
And sparkle out among the fern
To bicker down a valley.

By thirty hills I hurry down,
Or slip between the ridges,
By twenty thorps, a little town,
And half a hundred bridges:

Till last by Philip's farm I flow
 To join the brimming river ;
 For men may come and men may go
 But I go on for ever.

I chatter over stony ways,
 In little sharps and trebles,
 I bubble into eddying bays,
 I babble on the pebbles.

LORD TENNYSON.

Write or tell a short story in the present tense ; then take the same story and put it all into the past tense, and lastly change it again into the future tense.

Then see which verbs you have used are strong, and which are weak, and put them in two columns, one of strong verbs—the other of weak verbs.

CHAPTER XI

In parsing a verb, we have to decide whether, like nouns and pronouns, a verb can be singular or plural.

Look at these sentences—

(a) The boy speaks good French.

(b) The boys speak good French.

In the first sentence (a) the Subject "boy" is singular number, and the verb is also singular number.

In No. 2 (b), the subject, "boys," is plural number, so the verb is also plural number. Look over any book you may be reading, and you will at once see that this is always the case ; so we can make this rule—a **verb agrees with its subject in number**, or, if you think it better, a verb is always the same number as its subject. It is only the subject that affects the number of the verb or predicate-word in a sentence. For instance, "The boys speak the French language well." "The boy speaks languages well."

In the second sentence the object is plural—"languages," but as the subject, "boy," is singular, the verb is also singular.

If you are in doubt, speak your sentence aloud, and the right number of the verb will come naturally to your lips, for you would never for a moment think of using a singular subject with a plural verb, or *vice versâ*.

In a sentence with a compound or double subject, the verb is generally plural, such as, "the cat and the dog are fighting," but such sentences as these are easy. There are a few nouns which are plural in form, which, however,

take the verb in a singular form. For example, "And are ye sure the news *is* true?" We do not say "the news *are* true." "The committee *is* pleased to hear of your success." Here the word "committee," which really means more than one person, takes the verb in the singular, as it is one whole group of people.

For exercise on the number of verbs, make up a story about some animal and its adventures, and be sure your verbs agree with their subjects.

CHAPTER XII

As a verb agrees with its subject in number, so it does in person.

We do not trouble much about person of nouns, as a noun is almost always in the third person, because we are generally talking *of* a thing if we name it, but if you will look back to the lesson on pronouns, you will see that pronouns are of three persons. The first person is the person speaking; the second person, the person spoken to; and the third person, the person spoken of. So, in the same way, the verb takes these three persons, and the form of the verb changes more or less, according to the particular verb it is. For example, "I shut the door," first person; "thou shuttest the door," second person; "he shuts the door," third person; while for the plural number the verb does not change or only very little. "We shut the door," "you shut the door," "they shut the door." Of course, the verb "To be" and other helping and irregular verbs change very considerably, and in French and other languages, the end of the verb changes for every person, both singular and plural. English verbs, like several other parts of speech, have, in the course of time, and through the carelessness of English-speaking people, lost many of those **endings or inflections** which used to distinguish their different parts in bygone centuries.

Here is the verb "to be" once more, with the pronoun before it.

First person, Singular number,		I am
Second person	" "	thou art
Third person	" "	he is
First person, Plural	" "	we are
Second person	" "	you are
Third person	" "	they are

You will remember, then, that finite verbs have number and person, just as nouns and pronouns have, and we distinguish their number and person always by considering their subject. Of course, verbs infinite—those not used with a subject, to state the happening of an action—cannot have number and person, *e.g.* “Mary learnt to dance.” “Learnt” is a finite verb, agreeing in third person, singular number, with its subject “Mary.” But “to dance” is a verb infinite; it does the work of a noun, telling what Mary learnt. It has no subject to agree with, and can have no number or person.

In these sentences, change the person of the subject, and see how the verb changes too, or tell the person and number of the verb.

1. We ate raspberries in the garden.
2. I am very tired.
3. We live at home.
4. A country place is bracing.
5. I remember—I remember.
6. Wilt thou take a seat?
7. You look like a ghost.
8. Ye little birds, ye'll break my heart.
9. I cannot see my way.
10. She is the darling of my heart.
11. You talk of wondrous things you see,
 You say the sun shines bright;
I feel him warm, but how can he
 Or make it day or night?

Tell a short story of something which happened to you, and then re-tell it, or write it out, as if it had happened to somebody else. In other words, write a story in the first person singular, and re-write it in the third person singular. Notice as you do so, the changes you have made in the verb.

Analyse the following sentences, and give the number and person of each finite verb, giving a reason for each.

1. Now the joys of the road are chiefly these.
2. Over here in England I'm helpin' wi' the hay.
3. Why do ye weep, sweet babes? can tears
 Speak grief in you?
4. Come, dear children, come away down.
 Call no more.

[Note that in this sentence the subject is not expressed but understood.]

5. Here in this sequestered close
 Bloom the hyacinth and rose ;
 Here beside the modest stock
 Flaunts the flaring hollyhock ;
 Here without a pang one sees
 Ranks, conditions and degrees.

A Garden Song, AUSTIN DOBSON.

[In the first clause of this sentence there are two things spoken of together as doing the same action; you must judge whether they take a verb in the singular or the plural.]

6. Be kind and courteous to this gentleman ;
 Hop in his walks and gambol in his eyes ;
 Feed him with apricocks, and dewberries.

A Midsummer Night's Dream, SHAKESPEARE.

7. I will go back to the great sweet mother,
 Mother and lover of men, the sea.

8. The wanton water leaps in sport,
 And rattles down the pebbly shore ;
 The dolphin wheels, the sea-cows snort,
 And unseen mermaids' pearly song
 Comes bubbling up the weeds among.

Sailor's Song, THOMAS LOVELL BEDDOES.

9. With many a curve my banks I fret
 By many a field and fallow,
 And many a fairy foreland set
 With willow-weed and mallow.

The Brook, TENNYSON.

10. Hail to thee, blithe spirit,
 Bird thou never wert.

Ode to the Skylark, SHELLEY.

CHAPTER XIII

Now we can parse a Verb, and also nearly all other parts of speech. There is one set of words of which we have not taken any notice up to this time.

They are really hardly to be considered as words, but are merely cries or exclamations, such as, "Oh! you have hurt me!" They are just thrown in with the rest of the sentence, and are not really part of a sentence at all, and in analysis we need not notice them. They are called **Interjections**, which means "thrown in," and the same little "Oh!" may express joy or pain, grief or delight.

"Oh dear! what can the matter be!"

After the interjection, and often after the sentence which it begins, there is what is known as an exclamation mark.

"To-whit, Tu-whoo ! A merry note !
While greasy Joan doth keel the pot."

There are, then, **eight parts of speech: Nouns, Pronouns and Adjectives, Verbs and Adverbs, Prepositions, Conjunctions, Interjections.** In parsing any of these words we have to decide the work they do in the sentence, and only by doing this can we properly discover which part of speech they are.

Take this part of a story by Dickens, and after dividing it into sentences, analyse each sentence in your mind, if not on paper, and then point out the part of speech each one is.

"The boy knocked at the door, and it promptly opened with a spring and a click. A parlour door within a small entry stood open and disclosed a dwarf sitting on a little, low, old-fashioned arm-chair.

"I can't get up," said the child, "because of my back and my legs. But I'm the person of the house. What did you want, young man?"

"Take a seat, and please to shut the street door first."

"You can't tell the name of my trade," she said.

"You make pincushions," said Charley.

"Ha ! ha ! I make something else. You are a school-master ; but you can't tell me."

CHAPTER XIV

Besides merely finding the work the word does in the sentence, we have now learnt that some words change their form under different conditions, and it is well to take these changes in a proper order, so that we may all parse alike. We will take the parts of speech in turn, and see how fully we can parse each one.

First, then, **nouns**—and we must remember to include **pronouns**, as they are really the equivalent of nouns.

We take a word and see it is a name, and therefore we know at once it is a **noun** ; it denotes only one, so it is singular **number** ; we are speaking of it, therefore it must be third **person** ; it is the Subject of the sentence, so it is **nominative case**. To sum up, a **noun** takes **number, person and case**.

In every point we must see the work of the noun or pronoun in the sentence—if it is the object, we say accusative case governed by the verb, or if it is accusative case governed by a preposition, we say so.

It is a good plan to give a reason as you parse—in this way: “My Mother taught me underneath a tree.”

Analysis—

Subject,	My mother
Predicate-word,	taught
Extension,	underneath a tree
Predicate Object-word,	me

Parsing of the nouns and pronouns—

Mother	{ noun, because it is a name ; singular number, because it denotes one person ; third person, because it is spoken of ; nominative case, because it is the subject-word of the sentence.
Me	{ a pronoun, because it is used for a noun ; singular number ; first person, because it is the person speaking ; accusative case, governed by the verb “taught”.
Tree	{ noun ; singular number ; third person ; accusative case, governed by the preposition “underneath”.

In order to save waste of time, there is no need to repeat every reason each time.

Take these sentences and parse the nouns and pronouns in the same way, either in speaking or writing, always analysing the sentence first.

1. Ah ! now the rosy children come to play.—ED. GOSSE.
2. The sparrows gathered from the squares,
 Upon the branches green.
3. They hugged each other round the neck.
4. And sandwich-men stood still aghast.—TH. ASHE.
5. I met a little cottage girl,
6. She was eight years old, she said,
7. Her hair was thick with many a curl.

8. In the churchyard cottage, I
Dwell near them with my mother.
9. My stockings there I often knit,
My kerchief there I hem;
And there upon the ground I sit,
And sing a song to them.

WORDSWORTH.

Notice, in 7, 8 and 9, the words "her" and "my" do the work of limiting a noun, so they must be adjectives.

Also in No. 6 the verb is part of the very irregular verb "to be"—was, and nouns *after* this verb take the nominative case.

CHAPTER XV

Now we must put in order the way in which we parse a Verb. After finding out, by Analysing, that the work the word does in the sentence is to state a happening, we know it is a complete, or what is called more correctly a finite, verb and it is parsed in this way.

"My mother taught me underneath a tree." This sentence we analysed in our last chapter, so we have found out that the stating was that the mother "taught."

Taught—A **verb**, because it **states** the happening, or it is the **stating-part** of the predicate.

It is **used transitively**, because it governs the pronoun "me."

It is in the **past tense**, because the time in which it was done is gone by.

It is **weak**, because it adds "t" to form its past tense.

It is **third person, singular number**, agreeing with the subject-word "Mother."

In a very short time, with practice, you can merely say over the reason of each point to yourself, as it will then be much shorter, but you must be very careful to look for the work the word does in the sentence, and analyse *before* you attempt to parse. The parsing will then be as follows:—

Noun and pronoun—

Number.

Person.

Case and reason for case.

Verb—

Strong or weak.

Used transitively or intransitively.

Tense.

Agreeing in number and person with its subject.

*Parse the words in these lines (after analysis).***SUNSET.**

1. The western waves of ebbing day
 Rolled o'er the glen their level ray.
2. Each purple peak, each flinty spire
 Was bathed in flood of living fire.
3. But not a setting beam could glow
 Within the dark ravines below.
 From *The Lady of the Lake*, SCOTT.
4. The clock of St. George's had struck five.
5. Mrs. Dove had just poured out the Doctor's seventh cup
 of tea.
6. The Doctor sat in his armchair.
7. Sir Thomas purred upon his knee, and
8. Pompey stood and looked at his mistress.

ROBERT SOUTHEY.

CHAPTER XVI

Miscellaneous exercises for analysis and parsing.

1. " No ! no ! let us play, for it is yet day,
 And we cannot go to sleep ;
 Besides, in the sky the little birds fly,
 And the hills are all covered with sheep."
 " Well ! well ! go and play till the light fades away
 And then go home to bed."
 The little ones leaped and shouted and laughed,
 And all the hills echoed.
 From *Nurse's Song*, WILLIAM BLAKE.
2. The old house by the lindens
 Stood silent in the shade,
 And on the gravelled pathway
 The light and shadow played.
 I saw the nursery windows
 Wide open to the air,
 But the faces of the children
 They were no longer there.

The birds sang in the branches
 With sweet familiar tone,
 But the voices of the children
 Will be heard in dreams alone.

From *The Open Window*, LONGFELLOW.

3. The days are cold, the nights are long,
 The north wind sings a doleful song;
 Then hush again upon my breast,
 All merry things are now at rest
 Save thee, my pretty Love.

The kitten sleeps upon the hearth,
 The crickets long have ceased their mirth;
 There's nothing stirring in the house
 Save one wee hungry nibbling mouse;
 Then why so busy thou?

DOROTHY WORDSWORTH.

4. Then he looked at his own hand rather doubtfully, rubbed it down the right leg of his trousers, and shook Bobby's hand, and after that they were always good friends.

We came to the nicest part of Bogy's garden last. We went under an arch of two great cedars of Lebanon, and we found ourselves in another little garden. There were no walks, but it was all grass, and the beds lay round about in the grass, and there was a big old sundial in the middle of the garden. . . .

5. Paul behaved very well indeed. I was next to him, and I was a little anxious at first; but I must say he did not do a single queer thing; only he suddenly stopped in the middle of tea, and slipped out of his chair, and he went up to Bogy, put his hand on his arm, and said, "You are a nice man, and I love you!" Bogy shook hands with him, and Paul went back to the chair, and Grizzle lifted him into it, and he went on with his tea. — From *The Gentle Heritage*, FRANCES E. CROMPTON.

PART III

CHAPTER I

INDIRECT OBJECT

YOU know already that all actions fall into one of two classes, first, those that change some person or thing, besides the one who is doing the action; and secondly, those which do not: e.g. "make" and "walk."

Now if we think more about actions which do change something besides the doer, we shall see that there is a class of these which stands apart from the rest. Such actions as *make, write, bring, tell, say, give, lend*, while they are done to something by some one, are often done for the benefit, or it may be the disadvantage, of another person. For instance, if I give, I give *something*, and I give it *to some one*. Suppose I give my friend a book. The book has the action of giving done to it; it changes hands. The friend has no action done to him, but he is affected by the action in so far as he now has a book which he had not before.

Take this sentence: "Mrs. Brown made her little girl a frock for the party." Mrs. Brown did the action to a piece of material which grew into a frock. We may say she did it to the frock. The little girl has no action done to her, but it is done *for her benefit*.

Here is another sentence: "The gardener cut me some roses." The action of cutting was done to the roses for my benefit. It was not done to me, but it indirectly affected me, just as the action done to the frock, spoken of in the previous sentence, indirectly affected the little girl.

In analysing such sentences **we call the noun or pronoun denoting the person indirectly affected by the action—i.e. the person for whose benefit it is done—the indirect object.** In order to keep the difference quite clear,

whenever we have an indirect object we speak of the ordinary object as the **direct object**.

Let us analyse some sentences containing indirect objects.

1. "The Queen gave that brave soldier the Victoria Cross."

Subject		Predicate				
Word	Epithet	Word	Direct Object		Indirect Object	
			Word	Epithet	Word	Epithet
Queen	the	gave	Cross	Victoria	soldier	that brave

2. "He was telling his children a story."

Subject		Predicate		
	Word	Direct Object	Indirect Object	
He	was telling	a story	his children	

Now let us think how we shall parse the noun or pronoun that is the indirect object of a sentence. Take the sentence: "I lent him a book." You will see that "him" is the indirect object. There is no difficulty in parsing it until we come to the question: "What case is it in?" Clearly it is not in the nominative case. Neither is it in the accusative, for it is not the direct object of the verb, nor is it governed by a preposition. It is said to be in the **dative case**, and hundreds of years ago that fact would have been shown by the use of a different form of the pronoun from that used for either the nominative or accusative case. It is interesting to note that the pronoun "him," now the form for both dative and accusative case, was in old English only used for the dative, while another form, *hine*, was used for the accusative.

Nouns and pronouns once had different endings for different cases in English, as they had in Latin and still have in German, but in English most of these endings or *inflections* have been lost. We have still different forms for the nominative and accusative cases of Personal Pronouns: *e.g.*—

Nominative, I, we, thou, he, she, they.

Accusative, me, us, thee, him, her, them.

There is one important point connected with the indirect object, that you should notice. The fact that an action is done by some one *to something, for the benefit of another person,*

is often expressed in quite a different way from the one we have been considering.

"She made a frock **for her little girl.**"

"He gave a rose **to his friend.**"

"The gardener cut some flowers **for me.**"

"For her little girl," "to his friend," and "for me" are phrases each modifying the verb of the sentence. Each of these phrases forms the extension of the predicate, and each contains a noun governed by a preposition. The noun is therefore in the accusative, not the dative case.

Remember that the noun or pronoun which forms an indirect object is never governed by a preposition, and is always in the dative case.

EXERCISES

I. *Analyse the following sentences :—*

1. She brought the old woman a cup of water.
2. The children's favourite uncle told them many a story.
3. That generous lady bought some sick people some beautiful grapes in the market.
4. Will you lend me a shilling?
5. She found me roots of relish sweet.
6. They made a pathway for the people.
7. That rich man is building a house for his son.
8. "Why, Mary Ann, what are you doing out here? Run home at once and fetch me a pair of gloves and a fan."
9. He will give to you the triumph.
10. His mother made him a little coat.
11. She made a little coat for him.

II. *Make up three examples of an Indirect Object, and analyse your sentences.*

III. *Parse the words in heavy type in Exercise I.*

CHAPTER II

ANALYSIS OF SIMPLE AND DOUBLE SENTENCES CONTAINING ADVERB PHRASES

When we say that some one does a certain action, we often want to describe that action more fully than can be done by the verb itself: *e.g.* "The boy ran."

"How did he run?" The boy ran *quickly*.

The word "quickly" describes the action expressed by the

verb "ran." It extends our idea of the action, and we call it, therefore, the **extension of the predicate**.

You have already learnt in Part II of this book that the extension of the Predicate may be either an adverb or a phrase doing the work of an adverb, and containing a noun governed by a preposition: *e.g.* "He worked skilfully." "He worked in a skilful way."

The words "in a skilful way" do together the same work which in the other sentence is done by the adverb "skilfully." You will see that they make a phrase, in which the noun "way" is governed by the preposition "in." The adjective "skilful" helps to describe how he did the work, by describing the way in which he did it. Of course it qualifies the noun "way." Since this phrase, taken as a whole, does the work of an adverb, we call it an **adverb phrase**.

In all the books you read you will find countless examples of such extensions of the predicate composed of a phrase. These are always adverb phrases, since they always have to do the work of an adverb in modifying the verb.

- E.g.* 1. She jumped **over the rope**.
 2. My letter will reach her **in the morning**.
 3. He did that gallant deed **for his master's sake**.

If you examine the phrases in each of these sentences you will find that the work of an adverb is in every case done by a preposition and a noun together, with an adjective to point out the noun.

1. Noun "rope," governed by the preposition "over."
2. Noun "morning," governed by the preposition "in."
3. Noun "sake," governed by the preposition "for."

An adverb phrase must contain at least one noun or its equivalent and one preposition. It is quite different from such a combination of words as two adverbs.

- E.g.* 1. He ran **very quickly**.
 2. He hit **straight and hard**.

In sentence 1, of these, "quickly" is the adverb which describes the action, and "very" describes "quickly"; that is, it tells us with what degree of quickness he ran.

In sentence 2, both "hard" and "straight" are separate extensions of the predicate, each telling, apart from the other, how "he hit."

The **use of adverb phrases** is not confined to the extension of the predicate word. Just as an adverb may modify

an adjective, so may an adverb phrase ; and the adjective may be in any part of the sentence.

E.g. 1. She carried a basket full of parcels.

Analysis.—Subject, She

Predicate { Word carried
Object { Word basket
Epithet (1) a (2) full of parcels

“ Of parcels ” is an **adverb phrase** modifying the adjective “ full.”

2. Miss Matty Jenkins was chary of candles.

Analysis.—Subject, Miss Matty Jenkins

Predicate { was
chary of candles

“ Of candles ” is an **adverb phrase** modifying the adjective “ chary.”

EXERCISES

Analyse the following sentences, underlining the adverb phrases.

1. Under a spreading chestnut tree
The village smithy stands.
2. Towards evening the rustling of a swan's wings sounded near Elsa's dungeon.
3. They fought the dogs, and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cook's own ladles.
Pied Piper of Hamelin.
4. Once more he stept into the street,
And to his lips again
Laid his long pipe of smooth straight cane.—*Ibid.*
5. From Eddystone to Berwick bounds, from Lynn to Milford Bay,
That time of slumber was as bright and busy as the day ;
For swift to east and swift to west the ghastly war-flame spread,
High on St. Michael's Mount it shone ; it shone on Beachy Head.
Far on the deep the Spaniard saw, along each southern shire,
Cape beyond cape, in endless range, those twinkling points of fire.
The fisher left his skiff to rock on Tamar's glittering waves,
The rugged miners poured to war from Mendip's sunless caves,
Armada, MACAULAY,

6. I come from haunts of coot and hern,
 I make a sudden sally,
 And sparkle out among the fern,
 To bicker down a valley.

By thirty hills I hurry down,
 Or slip between the ridges ;
 By twenty thorps, a little town,
 And half a hundred bridges.

I chatter over stony ways,
 In little sharps and trebles ;
 I bubble into eddying bays,
 I babble on the pebbles.

With many a curve my banks I fret,
 By many a field and fallow,
 And many a fairy foreland set
 With willow-weed and mallow.

The Brook, TENNYSON.

7. The coppice at our back was full of birds.
 8. The little wood was manifold with sound.

The Roadmender.

Make up simple sentences each containing one of the following.

- (a) An Adverb Phrase showing place.
- (b) An Adverb Phrase showing time.
- (c) An Adverb Phrase showing manner.
- (d) An Adverb Phrase showing reason.

In each of your phrases show the noun and the preposition.

CHAPTER III

ANALYSIS OF SENTENCES CONTAINING ADJECTIVE PHRASES

You will remember that when several words together do the work of one adverb, we call them an adverb phrase, *e.g.*, in the sentence, "Come into the garden, Maud," "into the garden" is an adverb phrase forming the extension of the predicate-word "come." But there are other kinds of phrases which do the work of other parts of speech.

Let us think of the **epithet of the subject**. This may be one word, *e.g.* "Red roses are very pretty." "Roses" is the subject ; "red" limits "roses" and is the **epithet of the subject**. It is an **adjective**.

Now we might describe the roses not by one word only, but by several, *e.g.* "The roses in the garden are very pretty." If you ask, "Which roses?" the answer is, "Those in the garden." "In the garden" is therefore the **epithet of the subject**. It is a **phrase** containing a noun and a preposition which governs the noun. It does the work of an adjective, and is therefore called an **adjective phrase**.

Other examples—

1. A friend of your mother has called.
2. The box from London has arrived.
3. The fire in the forest raged with fury.

Now take the epithet of the object. Like the epithet of the subject, this may be one word, an adjective, *e.g.* "The King has a **golden** crown."

The epithet of the object "golden" is an **adjective**. But the same idea may be expressed differently—"The King has a crown of gold."

Here we use a noun and a preposition to do the work of an adjective; "of gold" is an **adjective phrase**.

Other examples—

1. He gave me a present of some money.
2. They have taken a house with a garden.

Now, as nouns often occur in other parts of the sentence, which are neither subject-word nor object-word, and as these nouns can be qualified by adjectives, so they can be qualified by adjective phrases.

For example—"They stopped at a house by the wayside."

Analysis.—Subject

Predicate {	Word,	They
	Extension,	stopped
		at a house by the wayside

You will see that "at a house" is an adverb phrase. If you ask "What sort of a house?" The answer is "a house **by the wayside**." Here, then, is an adjective phrase describing the noun "house" in the extension of the predicate, and we have an adverb phrase and an adjective phrase put together.

There are many instances of such uses of adjective phrases occurring within both the extension of the predicate and the epithet of subject and object.

E.g. 1. London, the capital of England, stands on the river Thames.

Analysis.— Subject { Word, London
Epithet, the capital of England
Predicate { Word, stands
Extension, on the river Thames

2. He has explored the Alps, the highest mountains in Europe.

Analysis.—Subject He
Predicate { Word, has explored
Object { Word, Alps
Epithet, (a) the
(b) the highest mountains
in Europe

EXERCISES

I. *In the sentences given for analysis in Chapter I. of this part pick out the adjective phrases.*

II. *Analyse the following sentences, underlining the adjective phrases.*

1. The cold, feeble dawn of a January morning was stealing in at the windows of the common sleeping-room.
Nicholas Nickleby, DICKENS.

2. [Elaine] fashioned for it
A case of silk, and braided thereupon
All the devices blazon'd on the shield
In their own tinct, and added, of her wit,
A border fantasy of branch and flower,
And yellow-throated nestling in the nest.
Lancelot and Elaine, TENNYSON.

3. There lacked not men of prowess,
Nor men of lordly race.
Horatius, MACAULAY.

4. A long shout of triumph
Rose from the walls of Rome.
Ibid.

5. And he was sore in pain,
And heavy with his armour,
And spent with changing blows.
Ibid.

6. He did not feel the driver's whip,
Nor the burning heat of day;
For Death had illumined the Land of Sleep.
The Slave's Dream, LONGFELLOW.

7. My next visit to Cranford was in the summer.

8. All day I sit by the road-side on a stretch of grass under a high hedge of saplings and a tangle of traveller's joy, woodbine, sweet-briar, and late roses.

The Roadmender, MICHAEL FAIRLESS.

III. *Make up simple sentences containing one example of each of the following—*

- (a) An adjective phrase as epithet of the subject.
- (b) An adjective phrase as epithet of the object.
- (c) An adjective phrase qualifying a noun in the extension of the predicate.
- (d) An adjective phrase qualifying a noun in any other part of the sentence.

IV.—*Pick out all the adverb phrases in II.*

V.—*Parse the words in heavy type in Exercise II.*

CHAPTER IV

ADJECTIVE PHRASES CONTAINING PARTICIPLES

We have found that an adverb phrase is very often composed of a noun and a preposition, sometimes with adjectives qualifying the noun. Many adjective phrases are composed in the same way. But there is **another kind of adjective phrase** which can be built up without a preposition, and even without a noun. To understand these, you must find out a little of the use of a certain class of words which **partake** of the character of both a verb and an adjective. For that reason they are called **participles**.

Take the following sentences, "The **running** brook makes a pretty sound." "The **burnt** child dreads the fire."

"Running" is the epithet of the subject "brook": it therefore does the work of an adjective. But you will see that it does give the idea of an action, and it is made from the verb "run" by adding "ing" and doubling the "n." It is not a verb in the sense in which "run" is a verb in the sentence "They run." It is not a finite verb, and therefore cannot be a predicate-word. In the same way, the word "burnt" is the epithet of the subject "child," and does the work of an adjective, while at the same time it gives the idea

of an action. It is different from the word "burnt" in the sentence, "The child **burnt** his hand," where it is a finite verb, and the predicate-word of the sentence. If you look at such a sentence as, "I met the nurse **carrying** the baby," you will see that it describes the nurse, and is the epithet of the object; it is therefore a kind of adjective. At the same time it has an object, "baby," which receives the action of carrying. This makes it quite clear that "carrying" is partly adjective and partly verb.

There are many examples of participles which you can find for yourselves, such as—

1. My heart is like a **singing** bird.
2. A **rolling** stone gathers no moss.
3. There is a ship **sailing** on the lake.
4. Here is a loaf freshly **baked**.
5. I noticed a **broken** cup.
6. I have a picture **painted** by a great artist.

You will notice that these participles are of two kinds, those ending in "ing" and those ending in "t," "ed," or "en." If you think about the meaning of each kind, and of the way each is used, you will see that those ending in "ing" imply an action which is going on, and that those ending in "t," "ed," and "en" imply a finished action. The participle ending in "ing" is therefore generally called the **present participle**, and that in "t," "ed," and "en" the **past participle**. You are already familiar with their use with a helping verb to form certain tenses, *e.g.* "I am walking"; "He has walked."

If you look again at the sentence, "I met the nurse carrying the baby," you will easily understand that as "carrying" is in the position of an adjective qualifying the noun "nurse," and "the baby" is object of "carrying," and therefore goes along with it, "carrying the baby" is an **adjective phrase**, just as much as if it were composed of a noun and a preposition.

Again, notice the sentence—

I have a picture painted by a great artist.

Analysis.—Subject

Predicate	{	Word	I
		{	have
			Object { Word picture
		Epithet	(1) a (2) painted by a great artist

"Painted" is like an adjective qualifying "picture," and "by a great artist" is an adverb phrase modifying "painted."

The same kind of thing occurs in this sentence—

I met a little girl running across the field.

Analysis.—Subject

			I
			met
Predicate	{ Word		girl
	{ Object { Word		(1) a (2) little (3) run-
		{ Epithet	ning across the field

Here we have an adverb phrase, “across the field,” modifying the present participle “running.”

Now the participle and the adverb phrase together form the epithet of the object, and therefore it is quite sensible to call the whole word-group, “painted by a great artist,” in the one sentence, and “running across the field,” in the other, each an adjective phrase. Each of these adjective phrases contains within itself an adverb phrase.

Adjective phrases composed of participles and other words may qualify any noun in a sentence, just like those composed of a noun and a preposition.

EXERCISES

I. *Analyse the following sentences, underlining the present participles once and the past participles twice.*

1. Ere long the sun declining shot
A slant and mellow radiance.
2. Pleasures newly found are sweet.
WORDSWORTH.
3. Carnations, once
Prized for surpassing beauty . . .
Declined their languid heads, wanting support.
Margaret, WORDSWORTH.
4. The honeysuckle, crowding round the porch,
Hung down in heavier tufts.
Margaret, WORDSWORTH.
5. He is a prosperous man,
Thriving in trade.
Michael, WORDSWORTH.
6. Milton! thou should'st be living at this hour:
England hath need of thee.
Sonnet, WORDSWORTH.
7. Beside the brook
Appears a straggling heap of unhewn stones.
Michael, WORDSWORTH.

8. All at once I saw a crowd,
A host of Golden Daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.
9. They stretched in never-ending line
Along the margin of a bay :
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.
Daffodils, WORDSWORTH.
10. Down she came and found a boat
Beneath a willow left afloat,
And round about the prow she wrote,
The Lady of Shalott.
TENNYSON.
11. She wore a large hat, with large bows tied under her chin,
and a dark-green satin driving-cloak lined with white and
grey fur."—*From Six to Sixteen, Mrs. EWING.*
12. I walked about, shaking out my skirts, and thinking of my
gracious and graceful manner.—*From Six to Sixteen,*
Mrs. EWING.

II. *Underline once all the abverb phrases in I., and twice all the adjective phrases.*

III. *Compose sentences each containing one of the following :*

- (a) A present participle.
- (b) A past participle.
- (c) An adjective phrase made up of a present participle and other words.
- (d) An adjective phrase made up of a past participle and other words.

IV. *Give the present and past participles of the following verbs : love, make, give, cram, put, sell, raise, rise, send, spend.*

CHAPTER V

NOUN PHRASES—THE VERB INFINITIVE—GERUND—INFINITIVE MOOD

You learnt some time ago that the subject of a sentence can sometimes be the name, not of a person or thing, but of an action: *e.g.* "To skate is delightful," and "Skating is delightful."

These names of actions are verbs, but not finite verbs, because they cannot be the predicate word of a sentence, and we call this class of words the **verb infinite**—i.e. **not** finite. You will see that there is a difference in form between “to skate” and “skating.” We call the forms like “to skate,” “to run,” “to have,” “to write,” made up of the verb and the word “to,” a verb in the **infinitive mood**, which is just another way of saying that it is not a finite verb. We call a word like “skating,” in the sentence just given you, and “drawing” in the sentence, “I like drawing,” a **gerund**, which simply means a *verb-noun*. A gerund always ends in “ing,” but you must not confuse it with the **present participle**, for that is a *verb-adjective*, and does the work of an adjective in describing a noun, while the gerund is a verb-noun, and can be used in the same way as an ordinary noun. The same word is often a gerund in one sentence and a present participle in another. *E.g.*—

1. **Skating** is delightful.
2. I admired the people **skating** on the ice.

In sentence 1, as you have seen, “skating” is a gerund. In sentence 2 it is a present participle describing “people,” and, together with “on the ice,” forms an adjective phrase and the epithet of the object “people.”

Now, since the verb infinite—both infinitive mood **to play**, and the gerund **playing**—is a verb, it may have an object, and also may be modified by an adverb or an adverb phrase. *E.g.*—

The children like to play in the garden.
The children like playing in the garden.

Here we have the infinitive mood, and also the gerund, both having the same meaning, modified by an adverb phrase, which, if the verb were a finite one, would be its extension: *e.g.* “The children **play in the garden**.”

Again, look at these sentences.

The slaves had to chop wood.
They hated chopping wood.

If you ask, “What had the slaves to chop?” the answer is “wood.” And if you ask “What did they hate chopping?” the answer is “wood.” You will see that “wood” is the object of the verb in the infinitive mood “to chop,” and also of the gerund “chopping.” Here again if the verb infinite

were a verb finite and the predicate-word of the sentence, "wood" would be its object-word, *e.g.* "The slaves chopped wood."

Now if you consider the work done by the words, "to chop wood," "chopping wood," "to play in the garden," "playing in the garden," you will see that each of these word-groups is the object of its sentence. Take the last :

The children like playing in the garden.

Analysis.—	Subject	{	Word	children
			Epithet	the
	Predicate	{	Word	like
			Object	playing in the garden

You will understand this analysis if you ask, "What do the children like?" The answer is not merely "playing," but "playing in the garden." Therefore, the words "playing in the garden" have not only work to do separately, but work to do as one whole. Therefore these words form a phrase; and because the work they have to do as the object of a sentence is that of a **noun**, we call it a **noun phrase**.

If you analyse the sentence, "The slaves had to chop wood," thus—

Subject		Predicate
		Word Object
the slaves		had to chop wood

you will see that "to chop wood" is also a **noun phrase**.

Take another sentence—

Mowing the grass is heavy work.

Analysis.—	Subject	Predicate
	Mowing the grass	is heavy work

Here you will see that you have a gerund "mowing," with its object "the grass," together forming the subject of the sentence. As the words *together* do the work of one word, they form a phrase, and as they do the work of a noun, it is a **noun phrase**.

You have now seen a noun phrase as subject and as object of a sentence, and you can make and find many more examples of this.

II. *Pick out all the noun phrases in Exercise I.*

III. *Make up sentences as examples of each of the following :*

- (a) A gerund as subject.
- (b) A gerund as object.
- (c) A verb in the infinitive mood as subject.
- (d) A verb in the infinitive mood as object.
- (e) A noun phrase as object.
- (f) A noun phrase as subject.

CHAPTER VI

NOUN AND NOUN EQUIVALENT IN APPPOSITION

In the last chapter, you saw that a **noun phrase** could be subject or object of a sentence, but there is another more frequent construction which we must notice.

Look at this sentence—"It is easy to copy other people."

The Predicate is "is easy." *What* is easy? "It" is easy. But what does "it" stand for? It stands for "to copy other people." The sentence means just the same as if we were to say, "To copy other people is easy"; but it is a more natural way of saying it. If you think of a sentence which you analysed in Part I of this book :

William the Conqueror won the Battle of Hastings,

you will see that in one respect it is very like the sentence, "It is easy to copy other people," especially if we put that another way round, and say, "It, to copy other people, is easy." Let us analyse them both.

Subject	Word	William	It
	Epithet	the Conqueror	
Predicate	won the battle of Hastings		to copy other people is easy

"Conqueror" is a noun used by the side of another noun, "William," to explain who William was. "To copy other people" is a noun phrase used by the side of a pronoun, to explain what the pronoun stands for. "William" means the same person as "the Conqueror," which is the epithet of the subject, while "William" is the subject-word; and "it," in the other sentence, the subject word, means the same thing as the noun phrase which forms its epithet, "to copy other people."

A noun used like "Conqueror" side by side with another noun of which it limits the meaning, is said to be in **apposition to it**, and is always in the same case. Any word or word-group which is equal to a noun, that is a **noun-equivalent**, may be in apposition to a noun or noun-equivalent. You know already that a pronoun, a gerund, a verb in the infinitive mood and a noun phrase are all noun-equivalents, and therefore any of these may be used in apposition.

Other examples—

1. Mary, the farmer's daughter, brings the cattle home.

Subject		Predicate
Word	Epithet	
Mary	the farmer's daughter	brings the cattle home

Here we have a noun, "daughter," in **apposition** to the subject word, "Mary." Both are in the Nominative case.

2. It is wicked to steal.

Subject		Predicate
Word	Epithet	
It	to steal	is wicked

Here we have a verb in the infinitive mood, "to steal," in **apposition** to the subject-word "it." "To steal" is neither noun nor pronoun, and therefore can have no case.

3. Have you met Mr. Brown, the great cricketer?

Subject		you
Predicate {	Word	have met
	Object {	Mr. Brown
		the great cricketer

Here we have a noun, "cricketer," in **apposition** to the object-word, "Mr. Brown." It is therefore, like the object-word, in the Accusative case.

You will see that a noun, or its equivalent, in apposition does the same kind of work as an adjective, and you will have noticed in the sentences we have analysed, that it has always been the epithet of subject or object. Now just as an adjective may qualify a noun in any part of the sentence, not only the subject or object, so a noun or its equivalent may be in apposition to a noun or pronoun in any part of the sentence. *E.g.*—

Have you seen a picture of the great artist, Raphael ?

Subject		You
Predicate	{ Word	have seen
	{ Object { Word	picture
	{ Epithet	(1) a (2) of the great artist, Raphael

Here "Raphael" is a noun in apposition to the noun "artist," which is itself part of the epithet of the object. As "artist" is in the Accusative case governed by the preposition "by," so is "Raphael."

EXERCISES

I. Give sentences showing—

- (1) A noun in apposition to another noun.
- (2) A noun in apposition to a pronoun.
- (3) A noun phrase in apposition to the pronoun "it."

II. Analyse the following sentences, underlining all the nouns or noun-equivalents in apposition to other nouns or noun-equivalents.

1. Peter the Hermit preached the First Crusade.
2. Richard the Lion-hearted was a great soldier.
3. They are playing polo, the fashionable game.
4. A gleaming shape, she floated by.
5. She saw her brother, Peterkin.
6. How pleasant it is to sit in this sheltered copse !
7. It is good to be alive.
8. It is blessed to give.
9. It was impossible to go any further.
10. The world—the round, green world with an oak tree on it —was just becoming very interesting to him.—*Jackanapes*, Mrs. EWING.
11. Her parents, the duke and duchess, with all the household, gentlemen and gentlewomen, were hunting in the park.—ROGER ASCHAM.
12. Alas ! good folk, they never felt . . . true pleasure.—ROGER ASCHAM.
13. Weep no more, woeful shepherds, weep no more ;
For Lycidas, your sorrow, is not dead.
Lycidas, MILTON.
14. It is difficult to give any account of this remarkable correspondence.—*Essay on Burns*, R. L. STEVENSON.
15. It is delightful to see anything so pretty.
16. It is impossible to mend this chair.

17. Wood-pigeons, butterflies, and sweet flowers all **give** token of the sweetest of the seasons.—*Our Village*, Miss MITFORD.

Parse the words in heavy type in Exercise II.

CHAPTER VII

THE ADVERB CLAUSE

You have discovered already that the part of a sentence called the extension of the predicate can be either an adverb or an adverb phrase. But it may also be something else.

Let us first take an example of the extension of the predicate by an adverb: "He came **late**."

Take an adverb phrase as extension, "He came **at 8 o'clock**."

Now look at this sentence, "He came after I had gone."

Analysis.—Subject

Predicate {	Word	He
	Extension	came after I had gone

Perhaps you will at once say: "This extension is an adverb phrase"; but if you consider it carefully, you will see that, though it is certainly a collection of words doing the work of an adverb, it is different from all the adverb phrases you have come across.

The difference consists in the fact that this collection of words has within itself a subject, "I" and a predicate "had gone." It is a complete statement in itself, apart from the rest of the sentence in which it stands, though it is connected with that by the word "after." You know already that we call this word-group with a subject and predicate within another sentence, a **clause**. As this particular clause does the work of an adverb, we call it an **adverb clause**.

Let us take another example of an adverb clause as the extension of the predicate: "The guide led me **where I had never been before**."

Analysis—

Subject

Predicate

The guide		Word	Extension	Object
		led	where I had never been before	me

The words, "where I had never been before," tell **where** "the guide led me." Therefore they form the extension of the predicate. They form a clause because they contain a subject, "I," and a predicate, "had never been before." It is, of course, an adverb clause. You will find that often the adverb clause begins the sentence: *e.g.* "**When it stops raining**, we will go out."

There are many sorts of adverb clauses, just as there are many sorts of adverbs, some telling **when**, some **where**, some **how**, some **why** the action takes place. You will find these out for yourselves later on.

But there is one particular use of an adverb clause that you must notice, because it is a little more difficult than those you have just seen. You know that adverbs and adverb phrases are used to modify not only verbs, but often adjectives and other adverbs which may occur in any part of the sentence, *e.g.* "He was **very** lonely." Here the adverb "very" modifies the adjective "lonely."

In the following sentence there is an adverb clause modifying an adjective, and you will notice that here it is used to make a comparison. This is very often the case. "Mary is taller **than I am** (tall)."

Analysis.—Subject	Mary
Predicate	is taller than I am (tall)

An adverb clause may, like an adverb, also modify an adverb: *e.g.* "Tom swims better than he runs."

Analysis.	Subject	Tom
	Predicate {	swims
	Word	
	Extension	better than he runs

How does Tom swim? "Better." But "how better?" "Better than he runs." "Better" is an adverb modifying the verb "swims," and "than he runs" (with its subject, "he," and its predicate, "runs") is an adverb clause modifying the adverb "better."

When an adverb clause is used to modify an adverb, its predicate, or part of its predicate, is often understood without being expressed, *e.g.* "I do not like this as well as that." This really means: "I do not like this as well as I like that."

Let us analyse it as it stands now.

Subject	I
Predicate {	do like
Word	
Extension	(1) not (2) as well as (I like) that
Object	this

If we ask "How well?" the answer is "as well **as (I like) that,**" so that "as (I like) that" does the work of an adverb, modifying another adverb, "well." Its subject is "I," and its predicate "like that," so it is a clause—an **adverb clause** modifying the adverb "well."

You may notice, in your reading, that it is quite common to find more than one adverb clause in a sentence, just as there may be more than one adverb: *e.g.* "I do not like this **so well as that, because it is not so pretty.**"

Analysis.—Subject

Predicate {	Word	I
	Extension	do like (1) not (2) so well as (I like) that (3) because it is not so pretty
	Object	this

When you are analysing a sentence containing adverb clauses, it is necessary not only to divide it up as we have done in this chapter, but also to make clear which part of the sentence is an adverb clause, and which is the main part, which we call the main clause. Then we must divide each clause into subject and predicate, etc. You will find it a good plan to use some such scheme as the following.

Sentence.	Kind.	Link.	Subject.		Predicate.			
			Word.	Epithet.	Word.	Extension.	Object.	
							Word.	Epithet.
My heart leaps up when I behold a rainbow in the sky.								
A. My heart leaps up	Main clause		heart	my	leaps	(1) up (2) Clause B.		
B. When I behold a rainbow in the sky.	Adverb clause	when	I		behold	in the sky	rain-bow	a

II. *Make up three sentences, showing the extension of the predicate as (a) an adverb, (b) an adverb phrase, (c) an adverb clause.*

III. *Make up four sentences each containing an adverb clause. Let one clause tell **when** the action was done, another **where**, a third **how**, and a fourth **why**.*

CHAPTER VIII

THE ADJECTIVE CLAUSE

You know that the epithet of the subject and of the object of a sentence may be composed in various ways : *e.g.* (1) "A great artist has painted this beautiful picture."

Analysis.—

Subject		Predicate		
Word	Epithet	Word	Object	
artist	(1) a	has painted	Word	Epithet
	(2) great		picture	(1) this (2) beautiful

Here the epithet of the subject and of the object is one word—an adjective. *E.g.* (2) "The train, making a great noise, rushed into the station."

Analysis—

Subject		Predicate	
Word	Epithet	Word	Extension
train	(1) the	rushed	into the station
	(2) making a great noise		

Here the epithet of the subject is composed of an adjective phrase.

So in the following sentence : "We found a mouse caught in a trap."

Analysis.—

Subject		Predicate		
		Word	Object	
We		found	Word	Epithet
			mouse	(1) a
				(2) caught in a trap

E.g. (3) "I saw the hare that raced about with joy."

Analysis—

Subject

Predicate

I

Word

Object

saw

Word
hare

Epithet

(1) the
(2) that raced
about with
joy

The word which answers the question, "what did I see?" is "hare." It is the object word. "That raced about with joy" tells *about* hare. It describes it, therefore it is the epithet of the object. But if you look carefully at this epithet, you will see that it makes a statement, and contains a subject and predicate of its own. The predicate word is "raced." What raced? The hare. But the word which stands for "hare" in the epithet is "that." Therefore "that" is the subject of the verb "raced." The other words, "about with joy" describe the action, and therefore form the extension of the predicate.

Thus the words which, taken together, form the epithet of the object, when looked at separately are found to make a statement complete enough to be called a sentence. We have here a sentence within a sentence, which, as you have already learned, is called a "clause."

Take another sentence. "He who perseveres will succeed."

Analysis—

Subject

Predicate

Word

Epithet

He

who perseveres

will succeed

The epithet of the subject—"who perseveres"—is made up of **Subject**—"who," and **Predicate**—"perseveres," therefore it is a clause; it does the work of an adjective, therefore it is called an **adjective clause**.

Now the epithet of subject or object describes a person or thing denoted by a noun or pronoun. But there are often other nouns or pronouns in a sentence, besides the subject and the object. These may have epithets, although we do not always pick them out in analysis: e.g. "I wandered lonely as a cloud that floats on high o'er vales and hills."

"Cloud" is a noun which is neither subject nor object, but part of the epithet of the subject. The words "that floats on high o'er vales and hills" tell us what kind of a cloud it is. They do together the work of an adjective, just as though they formed the epithet of subject or object as in the previous sentences. They contain a subject, "that" (standing for "cloud"), and a predicate, "floats on high o'er vales and hills." Therefore they form an adjective clause.

When you analyse a sentence containing an adjective clause, you will, of course, treat it in the same way as you have done those containing adverb clauses. You will often notice that the adjective clause, when it is the epithet of the subject, comes in the middle of the sentence, thus splitting up the main clause. This makes it sometimes more difficult to analyse a sentence containing an adjective clause than one containing merely an adverb clause: *e.g.* "The lady who called yesterday has been again to-day."

The main clause is, "The lady has been again to-day." If you ask "what lady?" you are told, "the lady who called yesterday." "Who called yesterday" is therefore the epithet of the subject, and an adjective clause.

EXERCISES

I. *Divide the following sentences into clauses, say which are adjective clauses, and analyse the main clauses in detail:—*

1. The wind, that beats the mountain, blows
More softly on the open wold.

2. I move the sweet forget-me-nots,
That grow for happy lovers.

The Brook, TENNYSON.

3. Only reapers, reaping early
In among the bearded barley,
Hear a song that echoes cheerly
From the river, winding clearly
Down to towered Camelot.

Lady of Shalott, TENNYSON.

4. I remember the house where I was born.

5. With rod and line I sued the sport
Which that sweet season gave.

The Two April Mornings, WORDSWORTH.

6. There came from me a sigh of pain
Which I could ill confine.

The Two April Mornings, WORDSWORTH.

7. We wander'd to the pine forest
That skirts the ocean's foam.
The Recollection, SHELLEY.
8. In the pause which succeeded, a sound like receding foot-
steps and the closing of a distant door struck on her
affrighted ear.—*Northanger Abbey, JANE AUSTEN.*
9. Springing from the bed in the very moment of the maid's
going away, she eagerly collected every scattered sheet
which had burst from the roll on its falling to the
ground.—*Northanger Abbey, JANE AUSTEN.*
10. The light cart, in which the Brigand usually made his
perambulations, being gaily dressed with flags and
streamers, Nell was accommodated with a seat beside
him decorated with artificial flowers. — *Old Curiosity
Shop, DICKENS.*
11. At some lone homestead in the Cumner hills,
Where at her open door the housewife darns,
Thou hast been seen.
The Scholar Gipsy, MATTHEW ARNOLD.
12. And the midnight moon is weaving
Her bright chain o'er the deep,
Whose breast is gently heaving
As an infant's sleep.

II. *Make up one sentence in which the epithet of the subject is an adjective, one in which it is a phrase, and one in which it is a clause.*

III. *Make up one sentence in which the epithet of the object is an adjective, one in which it is a phrase, and one in which it is a clause.*

IV. *Make up three sentences showing an adjective clause (a) as epithet of the subject, (b) as epithet of the object, (c) qualifying a noun or pronoun in any other part of the sentence.*

CHAPTER IX

RELATIVE PRONOUNS

In the last chapter we talked about adjective clauses, and to-day we will talk about a certain class of words which are used a great deal in the composition of adjective clauses. Let us look at some of the sentences that, as we saw, contained adjective clauses.

1. "I saw the hare that raced about with joy." We

saw that the words "that raced about with joy," form the epithet of the object word, "hare." And when we look at this word-group more closely, we see that its predicate word is "raced." Now **what** raced? The hare raced; but the word "hare" has already its work to do as object of the predicate-word, "saw." There is another word **in** this clause which stands for the hare, and is the subject of the clause—the word "that."

2. "The lady who called yesterday has been again to-day." The adjective clause is "who called yesterday," which tells us which lady we are speaking of. Of course, it was the lady that called, but the word "lady" is the subject of the main clause and is not in the adjective clause. The word in the adjective clause which stands for the lady is "who," and "who" is the subject of the clause.

You will probably have guessed that these words, "that" and "who," also "which" in such a sentence as, "Show me the book **which** he lent you," are **pronouns**, because they stand instead of nouns. They are just as much pronouns as "I," "he," "you," "it," etc., because they are used instead of nouns, but they are used differently from those pronouns. They refer or relate to a noun in the main clause—"hare," and "lady," for which they stand in the subordinate clause; therefore they are called **relative pronouns**; but besides referring to that noun and standing for it, they have a further use: they join the subordinate clause to the rest of the sentence. You will see this if instead of saying: "I saw the hare which raced about with joy," you say, "I saw the hare; it raced about with joy." We have here two quite separate clauses forming a double sentence, because the pronoun "it," though it stands for "hare," cannot join the two clauses together. The relative pronoun "that" *can* join clauses together, so can "who" and "which"; and it is this which makes the difference between a personal pronoun and a relative.

Now you know already that "that" is often a conjunction, and then it does not stand for a noun, but its only work is to join clauses together: *e.g.* "He came early **that** he might go early." "That" merely joins the adverb clause, "he might go early," to the main clause, "he came early." "That" is also sometimes an adjective, and sometimes another kind of pronoun, about which you will hear later on; and the same applies to the words "who" and "which." For this reason, you must be careful, when you see one of these words in a

sentence, to make sure that it **both stands for a noun and joins clauses**, before you call it a **relative pronoun**.

You will often meet with other forms of the word "who." "**Whom**" is the form used in the accusative and dative cases; "**whose**" is the form used in the genitive case; and you must always be careful in speaking or writing to use these correctly. In analysing sentences, it is a great help to have these different forms to guide us.

Examples.—1. "Did you apologise to the lady **whom** you hurt?"

Here "whom" stands for "lady," and is the object of the predicate-word "hurt." Therefore the form for the accusative case is needed.

2. "This is the lady whose dog was hurt."

The adjective clause is "whose dog was hurt," which qualifies the noun "lady." The predicate is, "was hurt." What was hurt? A dog. "Dog," therefore, is the subject of the adjective clause, and here the relative pronoun is neither subject nor object-word, but the epithet of the subject. You will remember that the genitive case of a noun or pronoun always does the same kind of work as an adjective, and can never be subject or object-word.

You will often come across relative pronouns used with a preposition: *e.g.* "The house in which he lives is beautiful."

The main clause is "The house is beautiful," and the adjective clause, "in which he lives," is the epithet of the subject-word "house."

Let us analyse this adjective clause.

Subject		he
Predicate	{ Word	lives
	{ Extension	in which

You will understand this analysis if you ask, "Where does he live?" The answer is "In the house." But "the house" is required to be the subject of the main clause, and the word which stands for it in the adjective clause is "which." Therefore the extension of the predicate in the subordinate clause is "in which."

Let us take a few more examples of this kind of construction, which you can analyse for yourselves.

1. "The hours **during which** they were not working dragged heavily." 2. "The man **to whom** I was speaking told me something interesting."

This kind of sentence is often turned round in ordinary conversation to "The man whom I was talking to told me

something interesting," but this is not considered good style, especially in writing. You will see that it leaves the preposition stranded, as it were, having apparently lost its noun.

There is another relative pronoun which is used in a different way from "who," "which," and "that"—the pronoun "what." We will leave the consideration of this to another chapter.

You will often find, especially in the language of ordinary conversation, that the relative pronoun is left out of the sentence, because the sense is clear without it: *e.g.* 1. "Have you the book I lent you?" Here we mean "Have you the book **which** I lent you?"

2. "The flower you have in your coat is very pretty." The relative pronoun "that" has been omitted after its antecedent, "flower." In analysis, it is always well to fill in such omitted words for yourselves.

Now let us think how we shall **parse relative pronouns**.

Again, take the sentence, "I saw the hare **that** raced about with joy." "That" is a relative pronoun. Now pronouns of any sort have always person and number. How shall we tell what is the person and the number of "that?" Of course by finding out what is the person and the number of the noun for which "that" stands.

We call the noun, or noun-equivalent for which a relative pronoun stands, its antecedent, which means "going before"; the relative pronoun always has the same **person and number** as its antecedent.

The next point in parsing a pronoun is its **case**, and for this we must, of course, find out what work it does in the sentence. "That" is the subject of the adjective clause; it is therefore in the nominative case.

You must be careful to remember that a relative pronoun agrees with its antecedent in number and person, but not in case, because the antecedent and the relative pronoun may have different works to do in different clauses.

The importance of the agreement in person or number is not that it makes any difference to the relative pronoun itself, but it does to the verb of the subordinate clause, if the pronoun is the subject: *e.g.* "Those children **who are playing** on the green seem very happy."

The relative pronoun "who" agrees in third person and plural number with its antecedent "children." Therefore the third person plural of the verb "are playing" is needed.

It would not do to say, "Those children who *is playing*" or "*am playing*," for instance.

Here is a model for parsing a relative pronoun :

"I do not know the men to **whom** you were speaking."

Whom. Pronoun relative, agreeing in third person, plural number with its antecedent "men"; accusative case governed by the preposition "to."

EXERCISES

I. Turn again to the sentences you analysed at the end of the last chapter. Take each in turn and pick out the adjective clauses, this time analysing them in detail. Underline the relative pronouns.

II. Parse the words in heavy type in the sentences analysed in Chapter VIII.

III. (a) What is a relative pronoun? and what is meant by its "antecedent?" (b) Give three examples of relative pronouns, and make sentences to show them in use. Underline the antecedents.

IV. Analyse the following sentences, arranging your work as in the table given for analysing sentences containing adverb clauses, and after doing each one, parse the words in heavy type—

1. This is the house that Jack built.
2. This is the **malt** that lay in the house that Jack built.
3. The lake on **which** we skated was long and narrow.
4. Eight hundred of the **brave**,
 Whose courage well was tried,
 Had made the vessel heel.
 Loss of the "Royal George," W. COWPER.
5. You, good yeomen,
 Whose limbs were made in England,
 Show us here
 The mettle of your pasture.
 King Henry V., SHAKESPEARE.
6. **He** who hesitates is lost.
7. I know a grove
 Of large extent, hard by a castle huge,
 Which the great lord inhabits not.
 The Nightingale, S. T. COLERIDGE.

8. Toll for the brave,
The brave that are no more!
All sunk beneath the wave
Fast by their native shore!
Loss of the "Royal George," W. COWPER.
9. She stood breast-high among the corn,
Clasped by the golden light of morn,
Like the sweetheart of the sun,
Who many a glowing kiss had won.
Ruth, T. HOOD.
10. I tell of the thrice famous deeds
She wrought in ancient days.
The Armada, MACAULAY.
11. The voice I hear this passing night was heard,
In ancient days, by emperor and clown.
Ode to a Nightingale, KEATS.

CHAPTER X

NOUN CLAUSES

We will now consider some sentences in which a clause has to do the work of a part of speech which is neither adverb nor adjective. We will think first of the subject of a sentence. Look at these sentences—

1. Games are delightful.
2. They are delightful.
3. Playing is delightful.
4. Playing games is delightful.

If you find the subject of each sentence, you will see that the first is a **noun**, "games"; the second is a **pronoun**, "they"; the third is a **gerund**, "playing"; the fourth is a **noun phrase**, "playing games."

Here is another sentence, "That games are delightful is the general opinion."

Now the predicate of this sentence—the part which tells something about the subject—is, "is the general opinion." Ask, "What is the general opinion?" and the answer is, "That games are delightful." This word-group, then, is the subject of the sentence.

Examine this more closely, and you will find that here we

have a statement with a subject and a predicate complete :
 " Games are delightful."

Subject, Games.

Predicate, are delightful.

This can be neither more nor less than a clause. It is the **subject** of the sentence, so it must be a noun equivalent ; we call it, therefore, a **noun clause**. Here is another example :
 " That this is so is certain fact."

Analysis.—Main clause.

Subject.	Noun clause.	That this is so
Predicate		is certain fact

Noun clause.

Subject	This
Predicate	is so

You will not find that a noun clause is often used as subject-word of a sentence. It is generally found more convenient to turn the sentence round like this : " It is the general opinion that games are delightful."

As it stands now, " it " is the subject ; but " it " means nothing till we know what " it " stands for. This is told us by the noun clause, " that games are delightful " ; it acts as the epithet of the subject-word " it," because it tells us the nature of " it." But although an epithet, it is not an adjective clause, any more than " Conqueror " is an adjective when we say, " William the Conqueror won the battle of Hastings."

You may find many examples of a noun clause in apposition to the pronoun " it." Here are two :

1. " Is it true that he has run away ? "

Main Clause		Noun Clause
Subject	{ Word it Epithet Noun Clause <i>That he has run away</i>	he
Predicate	is true	has run away
Link	that	

2. " It was a great pity that it rained."

Main Clause		Noun Clause
Subject	{ Word it Epithet Noun Clause <i>That it rained</i>	it
Predicate	was a great pity	rained
Link	that	

Now let us think of the object of the sentence. You know that the object can be a noun, a pronoun, a gerund, a verb in the infinitive mood, or a noun phrase—in short, any noun equivalent. Here is a sentence in which the object is none of these noun equivalents: “He told me that you were coming to-day.”

The predicate word is “told.” What did he tell me? “That you were coming to-day.” This word-group, then, forms the object of the verb “told.” It does the work of a noun—there is a predicate, “were coming to-day,” and a subject, “you”: it is therefore a **noun clause**, and “that” is the link which joins it to the main clause.

The most frequent use of the noun clause is as the object of the sentence, because there are many verbs like *tell*, *ask*, *know*, which have as their object the expression of some fact, not just the name of a thing or person. Now the statement of a fact generally needs a subject and a predicate, and so we have our clause. Here are some more examples which you can analyse for yourselves.

1. She asked **whether she might go out.**
2. I hear **there has been an accident.**
3. He boasted that he had never been ill.
4. Tell me where is fancy bred.
5. I do not know when he will come.

There is one special kind of sentence in which the object is a noun clause—that is, when we tell what some one else has said at some previous time. It is often done in this way, “She said that you had missed the train.” “That you had missed the train” tells the sense of what she said, but not in her exact words. It is the object of the verb “said” and a noun clause. But when we have a good deal of conversation to relate, as is the case in story books, it is usually more interesting to give it in the words actually used by the speakers, and we get this kind of thing: “‘At any rate, I’ll never go there again,’ said Alice.”

“Alice said” is the main clause. What did she say? “At any rate, I’ll never go there again.” This, then, is the object of the verb “said.” It is practically a sentence within the other sentence, marked off from it by inverted commas. We may have quite a long passage within another sentence, forming the object of such a verb as “said.” You will see that it is more distinct from the rest of the sentence than is the noun-clause in “Alice said **that she would never go there again.**”

Now such actions as saying, telling, knowing, asking, believing, etc., are sometimes expressed by a word which is not the predicate word of the sentence: *e.g.* "The old woman came along muttering to herself, that she would not go." The main predicate is "came along," the subject word "woman," and "the old" is epithet of the subject. Now think of the words "muttering to herself." They are words added to "the old woman" to describe her, therefore they form another epithet of the subject. "Muttering," you will see, is that part of the verb infinite which is partly verb and partly adjective, and is called the present participle. It expresses an action which is done to something—to the words which she mutters. The words "she would not go" form the object of the present participle "muttering." If you analyse the word-group itself you will find that it has a subject, "she"; and a predicate, "would not go"; it is therefore a clause—a noun clause.

The analysis of the sentence will be like this:

Main Clause		Noun Clause	
Subject	Word	woman	she
	Epithet	(1) the old (2) muttering to herself, that she would not go, (Noun Clause)	
Predicate	Word	came	would go
	Extension	along	not

Again, look at this sentence, "I was pained to see that he was very ill."

Here the verb in the infinitive mood "to see," tells partly **why** "I was pained"; it is therefore the extension of the predicate word "was pained." But the extension is not finished. To see **what**? "That he was very ill." This word group is the object of the infinite verb "to see." If you examine it, you will see that it is a clause, and of course it is a noun clause. Take another sentence:—"He saved the fugitives by telling their pursuers **that they had gone in the opposite direction.**"

Analysis—

Main Clause		Noun Clause	
Subject		he	they
			had gone
Predicate	Word	saved	in the
	Extension	by telling their pursuers that they had gone in the opposite direction	opposite direction
	Object	the fugitives	

Here the noun clause is the object of the gerund "telling," which is the name of the action by which "he saved the fugitives," and is therefore partly noun, but which is also partly verb, as we see by the fact that it has an object.

EXERCISES

I. *Analyse the following sentences, using the table given you for sentences containing adverb and adjective clauses.*

1. "You are old, Father William," the young man cried.
2. I remember'd that youth would fly fast.
3. "I am cheerful, young man," Father William replied.
4. The linnet and thrush say, "I love and I love."
5. Still sang she: "Brignall banks are fair."
6. "Come in!" the Mayor cried, looking bigger.
7. She was eight years old, she said.
8. That you have wronged me doth appear in this.
9. The proposal that he should be appointed was dropped.
10. It is quite true that he ran too great a risk.
11. They would not believe that he was speaking the truth.
12. It grieved them sorely that they must part.
13. "An old rat," said the weasel, "is certainly rather troublesome."
14. Will you show me how it is done?
15. I am amazed, methinks.
[NOTE.—Methinks is an old-fashioned way of saying "it seems to me."]
16. Did you perceive how he laughed at his niece?
17. She gives it out that you shall marry her.
18. That I have ta'en away this old man's daughter
 It is most true; true, I have married her.
19. Tell them youth and mirth and glee
 Run a course as well as we.
20. Now we come to chant our lay,
 "Waken, lords and ladies gay."
21. It is a well-known saying that too many cooks spoil the broth.
22. Cæsar cried: "Help me, Cassius, or I sink."
23. She spoilt the tea-party by saying constantly: "Don't eat too much."
24. She came towards us singing: "I know a lady sweet and kind."
25. We tried to believe that he was speaking the truth.
26. It was hard to guess where he had gone.
27. Who does his duty is a question
 Too complex to be solved by me.

II. *Make sentences showing a noun clause.*

- (a) as object of the sentence ;
- (b) as subject of the sentence ;
- (c) in apposition to the subject ;
- (d) object of a verb infinite in any part of the sentence.

CHAPTER XI

COMPLEX SENTENCES DISTINGUISHED FROM DOUBLE AND MULTIPLE —CO-ORDINATING AND SUB-ORDINATING CONJUNCTIONS

If you look carefully at these two sentences, and divide them into clauses, you will see that there is a great difference in the way they are composed, although there is very little difference in the meaning.

1. He came, but I had gone.
2. He came, after I had gone.

In sentence 1, we have two quite independent clauses making two separate statements, joined into one sentence by the conjunction "but." Neither of them is part of the other. But in sentence 2, "I had gone," with the conjunction "after," actually forms a part of the other clause—the extension of its predicate word "came." When did he come? After I had gone. "After I had gone," as you will see for yourselves, is an adverb clause, depending upon a word in the other part of the sentence, the word "came." Now because it so depends, and is, as it were, an assistant of the main statement, we call it by a name which is applied to those officers in the army who are **under** other officers—**subordinate**. **Adverb, adjective and noun clauses are always subordinate**, because they always depend on some word in the other part of the sentence. Try to remember, in your analysis, to mark these clauses, *subordinate adverb clause*, *subordinate adjective clause*, and *subordinate noun clause*; and we call the part of the sentence which makes the main statement the *main clause*. The whole sentence, made up of a main and one or more subordinate clauses, is called a **complex sentence**, because it is like an organism such as your own bodies, or a complicated bit of machinery, in which every part fits in to another, and is necessary to the whole. You will see that this is quite a different thing from **double** and **multiple** sentences, in which

the clauses are merely strung together like so many beads on a string. The clauses in such sentences are said to be **co-ordinate**, which means that no one of them works under another or depends on it, but that they are equal. You will readily understand that your compositions will read best if you make more use of complex than of double and multiple sentences.

You will perhaps have noticed that the sole difference in the words of the double and complex sentences with which we began this chapter lies in the *link*. In the double sentence we use "but," and in the complex sentence we use "after." Let us take a few more sentences :—

Double	Complex
1. Mary sang and John played.	1. Mary sang, although John did not play.
2. She was tired, but she struggled bravely on.	2. She, who was so tired, struggled bravely on.
3. She neither came nor sent an excuse.	3. While she was running she called out that she was not coming back.

Analyse these, and notice particularly the words which are used as links between the clauses. In the double sentences we have "**and**," "**but**," "**neither**"—"nor"; and in a previous sentence we had "but." These are called, in parsing, **Co-ordinating Conjunctions**, because they join co-ordinate clauses together.

In sentence 2 of the complex sentences, we have a relative pronoun, "who," to bring in an adjective clause, and in the others we have the conjunctions "**although**," "**while**," "**that**." These conjunctions are called **Subordinating Conjunctions**, because they are used to join subordinate clauses to the main clause. There are many more of these, such as **if**, **when**, **where**, **as**, **in order that**.

When we are analysing sentences we need only speak of these words as the Connective Word or Link; but in parsing we call them Conjunctions, and divide them into the two classes you have just learnt.

EXERCISES

I. Take two sentences from the exercises in each of the previous chapters in Part III, and say of each whether it is double or complex, and why.

II. In the sentences which you take in Exercise I, pick out the links, and say of each whether it is a relative pronoun, a co-ordinating conjunction, or a subordinating conjunction.

MISCELLANEOUS EXAMPLES

III. Analyse the following sentences, here, and always in future, writing in the kind of sentence opposite the whole sentence—Simple, Complex, Double, or Multiple.

1. Elaine, the fair, Elaine the loveable,
Elaine, the lily maid of Astolot;
High in her chamber up a tower to the east,
Guarded the sacred shield of Lancelot.
Lancelot and Elaine, TENNYSON.
2. Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
3. Thy tooth is not so keen
Because thou art not seen,
Although thy breath be rude.
As You Like It, SHAKESPEARE.
4. Ended were his wild adventures,
Ended were his tricks and gambols,
Ended all his craft and cunning,
Ended all his mischief-making,
All his gambling and his dancing,
All his wooing of the maidens.
Hiawatha, LONGFELLOW.
5. Her blue-grey eyes were deeper much
Than a deep water, even.
The Blessed Damsel, D. G. ROSSETTI.
6. Sometimes in later life she stayed with her cousins, the Miss Hollands, whose traditions she wove into shape, together with the quaint conceits and stories which are still told in Knutsford.—Preface to *Cranford*.
7. A red-cross knight for ever kneel'd
To a lady in his shield,
That sparkled on the yellow field,
Beside remote Shalott.
The Lady of Shalott, TENNYSON.
8. My heart leaps up when I behold
A rainbow in the sky.
WORDSWORTH.

9. Fair daffodils, we weep to see
 You haste away so soon :
 As yet the early-rising sun
 Has not attained his noon.
Daffodils, ROBERT HERRICK.
10. Lying robed in snowy white,
 That loosely flew to left and right—
 The leaves upon her falling light—
 Thro' the noises of the night
 She floated down to Camelot.
The Lady of Shalott, TENNYSON.
11. Tommy saw that it was no use arguing.
 12. The fact is that Tommy could not feel at home with the
 fox.—*Tommy Smith's other Animals, EDMUND SÉLOUS.*
13. There was a time when meadow, grove and stream,
 The earth and every common sight
 To me did seem
 Apparell'd in celestial light.
Ode on Intimations of Immortality, WORDSWORTH.
14. At once on all her stately gates arose the answering fires ;
 At once the wild alarum clashed from all her reeling spires ;
 From all the batteries of the Tower pealed loud the voice of
 fear ;
 And all the thousand masts of Thames sent back a louder
 cheer.
The Armada, MACAULAY.
15. "What," says she, "shall I do with this sixpence?"—*Old
 English Story.*
16. 'Tis the last rose of summer
 Left blooming alone ;
 All her lovely companions
 Are faded and gone ;
 No flower of her kindred,
 No rosebud is nigh
 To reflect back her blushes,
 To give sigh for sigh.
The Last Rose of Summer, THOMAS MOORE.
17. Of Nelson and the North
 Sing the glorious day's renown,
 When to battle fierce came forth
 All the might of Denmark's crown.
The Battle of the Baltic, THOMAS CAMPBELL.

CHAPTER XII

KINDS OF PRONOUNS—PERSONAL (*Revisional*)

To-day, let us collect the pronouns we know, and divide them into classes. We will first remind ourselves of what a pronoun exactly is. As we saw in Part I, it is a word used instead of the name of a person or thing, when the speaker knows that his hearers will understand to whom or to what he is referring. We can use pronouns instead of constantly saying the same names over again.

Pronouns all have this one characteristic—viz. that they stand instead of a noun ; but beyond that they differ in the way they are used. Some of them do more than merely stand for a noun ; as you know, relative pronouns join clauses together, and we shall find others which have a secondary work to do besides the task of standing for a noun. We will take the different kinds in order.

1. The class with which you are most familiar is that of **Personal Pronouns**. These are : **I, thou, he, she, it**, with their plurals **we, you, they**. These all stand for persons or things, and, unlike relative pronouns, do no other work. The difference between **I, thou, he**, is that **I** is the person speaking, **thou** the person spoken to, and **he** the person spoken of. The same is true of the plurals, **we, you, they**. So you see that the different forms of the personal pronoun are necessary to show whether the pronoun is first, second or third person. This is why they are called **personal pronouns**. Again, the difference between **he** and **she** is that “**he**” is used in speaking of a person or animal of the male sex, and “**she**” for the name of one of the female sex, while “**it**” is used instead of the name of a thing. The reason we have only one form for the third person plural is that when we have a group of people or animals they will seldom be all of one sex, and so we always use a word which will do for either male or female.

Personal pronouns have also changes in form, such as **I—me—he—him—she—her**. Let us see some of these in use.

“**I** hurt **him**.”

“**He** hurt **me**.”

“**We** love **them**.”

“**They** love **us**.”

“**She** told **me** so.”

“**I** did not tell **her** the story.”

You will see that the pronouns of each person, first, second and third, vary in form according as they are the subject, or the direct or indirect object, of the sentence. That is, they have different cases.

The accusative and dative cases are now always the same in spelling, but many years ago we had a different form for each. Here is a table of the different case-forms of personal pronouns. You can make up sentences for yourselves to show how they are used.

	Singular	Plural
1st person	Nominative I	we
	{ Accusative me	us
	{ Dative	
2nd person	Nominative thou	ye (now seldom used)
	{ Accusative thee	you
	{ Dative	
3rd person	Nominative he, she, it	they
	{ Accusative him, her, it	them
	{ Dative	

You will notice that there is no genitive, and you will understand the reason of that later on.

EXERCISES

I. *Make up sentences showing the nominative and accusative forms of each of the personal pronouns.*

II. *Pick out all the personal pronouns in the sentences for analysis in Chapter IX, and parse them.*

CHAPTER XIII

KINDS OF PRONOUNS—RELATIVE AND INTERROGATIVE— INTERROGATIVE ADJECTIVE

1. Relative Pronouns.

As you have learnt so lately about these, we need say no more here, except to remind you that they are **which**, **who**, **that** and **what**; and that their work is both to stand instead of a noun and to connect a subordinate clause with the rest of the sentence, *e.g.*—

1. This is the cow with the crumpled horn,
That tossed the maiden all forlorn.
2. People who live in glass houses should not throw stones.

2. In the third kind of pronouns, we meet again with these same words: **who** (with its accusative **whom** and genitive **whose**), **which** and **what**.

You may often have noticed that we use them in a particular kind of question, such as—"Who are you?" "**What** is this?" "**Which** of the books will you have?"

Because they are used to ask a question or *to interrogate*, we call them **Interrogative Pronouns**.

Any pronoun may be used in a sentence which is a question, but **no other pronouns but these three—who, which, what**—actually help to ask the question. You will see this if you compare the following sets of questions:

A. Questions using interrogative pronouns

1. **Who** has done this ?
2. **Whose** is this house ?
3. **Which** of these pictures is prettiest ?
4. **What** have you done ?

B. Questions using other pronouns

1. Is **he** the doctor ?
2. Have **you** done this ?
3. Is **this** the prettiest ?
4. Is **he** hurt ?

In the B set of questions take the first, "Is he the doctor?" If you put the subject "he" before the verb "is," you at once make the sentence into a statement, without altering the personal pronoun "he" at all. If you examine the other three questions in this set, you will see that they can all be made into statements in the same way.

Now look at set A. Try to make statements of these questions without changing the pronoun. In the first and third, the subject already comes before the verb; and there is nothing else you can do to make it into a statement. Try the second: "This house is whose"—this is no statement; neither is what you would get if you turn the verb and subject round in question 4: "You have done what." You may try any number of questions in which an interrogative pronoun is used, and you will never be able to make them into statements without changing the pronouns. If you come to a sentence in which you think this can be done, you may be sure that "who" or "which" or "what"—whichever is used—is not an interrogative but a relative pronoun.

So we come to the real nature of an interrogative pronoun. It is a pronoun only used to ask a question. Like all other pronouns, it has number, person and case,

which you can find out by thinking carefully of the meaning of the sentences in which it occurs.

You will of course understand that "who," "which" and "what" are not interrogative pronouns, but **relative**, when they are used in a sentence which asks a question but in which they do not themselves ask the question. In such sentences their work is to join clauses together, at the same time standing instead of a noun previously used, *e.g.* "Where is the man **who** wants me?" "Who" is the subject of the subordinate adjective clause, "who wants me," and connects it with the main clause. It does not help to ask the question. Here is another example: "Can you give me back the book **which** I lent you?"

Analyse this for yourselves, and you will see at once that "which" is a relative pronoun.

Sometimes we use **which** and **what** as **interrogatives**, but not interrogative pronouns: *e.g.* "**Which** book will you have?" "**What** game will you play?"

Let us analyse these sentences:

Subject		Predicate		
		Word	Object	
1.	you	will have	Word	Epithet
2.	we	shall play	book	which
			game	what

"What" and "which" here, while asking a question, limit a noun. They cannot point out one particular book or game, but they point to a set of things—books—games—and ask **which particular** one. When used as here, **with** a noun and **not instead** of a noun, **what** and **which** are **interrogative adjectives**.

Note that sometimes we use sentences like this: "Which of these books will you have?" Here the noun "books" is used to show what class of things is being asked about, but it is governed by the preposition "of," and is not pointed out by "which." "Which" is the object-word, and "of these books" is its epithet. Here, of course, "which" is an interrogative pronoun, not an interrogative adjective. The word, "**who**," can never be an adjective, because it cannot be used with a noun.

EXERCISES

I. *Make up sentences showing "who" used as—*

- (a) a relative pronoun,
- (b) an interrogative pronoun ;

and "*which*" and "*what*" used as—

- (a) relative pronouns,
- (b) interrogative pronouns,
- (c) interrogative adjectives.

II. *From the following sentences pick out the relative pronouns, the interrogative pronouns, and the interrogative adjectives, and arrange them in three columns. Before you can do this, you must analyse each sentence mentally—*

1. What do you call it ?
2. What I say will be all about myself.
3. The one who saw him first would stamp as hard as he could.
4. A day or two afterwards the great passage outside the bedrooms was cleared of the boxes and portmanteaux, which went down to be packed by the matron.—*Tom Brown's Schooldays*, THOMAS HUGHES.
5. Tom, to his huge delight, got his remove into the lower fourth in which all his school-house friends were.—*Tom Brown's Schooldays*, THOMAS HUGHES.
6. She felt very curious to know what it was all about.
7. "What do you mean by that?" said the Caterpillar, sternly.
8. I think you ought to tell me who you are, first.
9. What would be the use of a procession, if people had all to lie down on their faces ?
10. What day of the month is it ?
11. Which hand will you have ?
12. People who live in glass houses should not throw stones.
13. Do you know the man who lives opposite ?
14. What time is it ?
15. Who goes there ?
16. Which dress will your ladyship wear to-day ?
17. Whom have we here ?
18. But Willie's gone whom I thought on.
19. Then who will cheer my bonny bride
 When they have slain her lover ?
20. Whose fault was the accident ?
21. They all congratulated the man whose horse won the Derby.
22. To whom shall we pay our debt ?
23. Which of all you maidens is the Hostage ?

III. *Parse the relative pronouns in Exercise II.*

IV. *Parse the interrogative pronouns in Exercise II.*

V. *Make up six questions, three using interrogative pronouns, and three using other pronouns. When possible, turn these into statements.*

CHAPTER XIV

KINDS OF PRONOUNS—DEMONSTRATIVE PRONOUNS AND ADJECTIVES

We will think now about a class of pronouns which help us when we want to point out some particular person or thing. For instance, you are perhaps asked to choose between two roses which some one is offering you. You will very likely say "I will have **this**, please." Or perhaps you have lent two pencils to some one. You say he may keep one, and ask him which it shall be. He has the pencils in his hands, and you say, looking first at one and then at the other: "Do you like **this** or **that** best?" Or perhaps you have been sent out to buy apples, and the person in the shop weighs you some out. You think they will not be enough and point to some more which you will take in addition. You perhaps say, "**These** will not be enough, I must have **those** as well."

Now here we have two words—**this**, **that**, with their plurals, **these**, **those**, which we can use instead of the name of a thing or things which we have before us, to point out that thing or those things. Because they are used instead of names, they are pronouns, and because they point out things they are called **demonstrative pronouns**, that is pronouns which **demonstrate, show, or point out**.

Here, you see, is another use for the very busy little word "that." We have seen that it is sometimes a conjunction, and sometimes a relative pronoun, and now here it can be a demonstrative pronoun. But we have not finished yet, for I want you to see that it can be used in still another way. So can the other demonstrative pronoun "**this**," and the plural forms "**those**" and "**these**."

Very often, when you point out any thing to some one else, although you have it before you, there may be many other objects near, and so you mention the name of the particular thing of which you are speaking. Imagine again that some one is offering you one of two roses. You

might say, not merely "I will have **this**, please," but "I will have **this one**," or "**this rose**." Or when asking some one which of two things they like best, you may say: "Do you like **this pencil**, best, or that?" Again, when buying the apples, you are quite likely to say, not "These will not be enough," but "**These apples** will not be enough, I will have **those pears** as well."

In all these cases, you see, we use the words **this**, **that**, **these**, **those**, to point out things, but we use them **with the name of the thing**. Naturally then they are no longer pronouns, but **adjectives** pointing out nouns.

You will easily be able to distinguish a demonstrative pronoun from a demonstrative adjective by the simple means of noticing whether it is used **with** a noun or **without** one. They are parsed like any other pronouns and adjectives.

EXERCISES

I. *Analyse the following sentences, underlining the demonstrative pronouns twice and the demonstrative adjectives once:—*

1. "That's the judge," she said to herself.
2. "Please may I have that book?" "No, you may have this."
3. At that time he was an old man with grey hair.
4. These trees will be cut down to-morrow.
5. We could spare those better.
6. Beneath those rugged elms, that yew tree's shade,
The rude forefathers of the hamlet sleep.
7. "Then, I'll go round and get in at the window." "That you won't!" thought Alice.
8. Both footmen had powdered hair that curled all over their heads.
9. Alice laughed so much at this that she had to run back into the wood for fear of their hearing her.
10. Just as she said this, she noticed that one of the trees had a door leading right into it.
11. "That's very curious," she thought.
12. "Now, I'll manage better this time," she said to herself.
13. At last there came a small boat from the round-ship, and the crew of that boat beached her.
14. This is what he calls a pretty dinner.
15. These our actors, as I foretold you, were all spirits.
16. The thought of those beautiful books created in those very rooms seemed to give life to the stones.
17. How sweet the moonlight sleeps upon this bank!

18. I am told that the streets are sanded on certain days.
 19. **This** is **that** Sheffield **which** now sends forth its admirable knives, razors, and lancets to the farthest ends of the world.
 20. The most eminent of **these** towns were indeed known in the seventeenth century as respectable seats of industry.

II. *Parse the words in heavy type in Exercise I.*

III. *Make up sentences showing the words—this, that, these, those, each as a demonstrative pronoun and as a demonstrative adjective.*

CHAPTER XV

KINDS OF PRONOUNS—POSSESSIVE PRONOUNS AND ADJECTIVES

To-day let us think of certain words which we use when we are speaking about our possessions, or those of other people. We are often glad to show our belongings to others, and we often want to know, when we see a thing, whose it is. And so we come to use such sentences as these: "This is **my** book. **Yours** is here." "Is this **your** pen? May I use it?" "Mary will lend you **her** pencil, but Tom is using **his**."

Now let us look carefully at the first two sentences. In these there are two words which show to whom a thing belongs—who possesses it—these are, **my** and **yours**.

Analyse the sentence—

Subject this
Predicate is my book

You will see that "my" is used with the noun "book" to point it out, and show who possesses it—the person speaking. "Yours" is used without the name of a thing, instead of a noun, and is the subject of the sentence. In the next sentence, "your" is used with the name of the thing "pen," to point it out, and show that it belongs to the person spoken to. In the third sentence we have two co-ordinate clauses—

Subject					Mary	Tom
					will lend	is using
Predicate	{	Word	{	Noun	pen	his
Object—Direct—		Epithet		her		
Indirect				you		

You will see that "her" is the epithet of the object, being used with the noun "pen," while "his" in the other clause is used without a noun, and is the object word. You will readily understand that these words showing possession are adjectives when they are used **with** a noun, and pronouns when used **instead** of a noun. As they show that some one possesses something, we call them **Possessive Pronouns** and **Possessive Adjectives**. There is a possessive pronoun and a possessive adjective corresponding to each of the personal pronouns, as you will see from the following table:—

	Personal	Possessive Adjective	Possessive Pronoun
Singular	I	my	mine
	thou	thy	thine
	he	his	his
	she	her	hers
	it	its	its
Plural	we	our	ours
	you	your	yours
	they	their	theirs

You will notice that, except in the case of "his" and "its," which are both pronoun and adjective, the pronouns are formed from the adjectives by adding "s," or by changing "y" into "i," and adding "ne."

In the Bible and other books written in old-fashioned English, you will often come across "mine" and "thine" used as adjectives. This is only before nouns beginning with a vowel, like "thine ass," "mine oath," and the form with "ne" is merely used because it is easier to say.

When you come to parse possessive pronouns and possessive adjectives, you will treat them like any other pronouns and adjectives: *e.g.* "His house is large and mine is small."

Analysis—

Subject	{ Word	house	mine
	{ Epithet	his	
Predicate		is large	is small

Parsing—

His Adjective possessive, limiting noun "house."

Mine Pronoun possessive, third person, singular number, nominative case, subject to the verb "is."

Note that a possessive pronoun has always the same person and number as the noun for which it stands.

"Mine" stands for house, therefore it is third person singular.

You will also see that, apart from showing possession, a possessive pronoun has its own work to do as subject or object of a sentence, and is in the nominative, accusative, or dative case accordingly, as in the example we have just parsed.

Perhaps you remember that, when we were speaking of personal pronouns, we said they had no genitive case. You will understand now that it is not necessary, as its place is taken by the possessive pronouns and adjectives. In fact, these were originally the forms for the genitive case of the personal pronouns; but it is now thought more reasonable to regard them as distinct sets of words.

EXERCISES

I. *Make up sentences using (a) a possessive adjective, and (b) a possessive pronoun corresponding to each of the personal pronouns.*

II. *Analyse the following sentences, underlining the possessive pronouns once, and the possessive adjectives twice:—*

1. They boasted loudly of their increasing wealth.
2. Mr. Tulliver spoke his mind very strongly when he reached home that evening.
3. Her father was a clergyman, her mother a woman of useful plain sense. Catherine for many years of her life was very plain.—*Northanger Abbey*, JANE AUSTEN.
4. I threw all the grace of which I was conscious into my manner.
5. "You promised to tell me your history," said Alice.
"Mine is a long and a sad tale!" said the Mouse.
6. I wish I had our Dinah here.
7. Their heads are gone, if it please your Majesty.
8. He looked anxiously over his shoulder as he spoke, and then raised himself upon tiptoe, put his mouth close to her ear, and whispered.—*Alice in Wonderland*, LEWIS CARROLL.
9. Its feet were tied with a silken thread of my own hand's weaving.—*The Dove*, KEATS.
10. Mine be a cot beside a hill.
11. Well it thine age became,
 O noble Erpingham.
12. Fair is our lot—O goodly is our heritage.
13. Nor son nor brother is thine.

14. Take and break us : we are yours.
15. Furl up thy velvet sail.
16. **His** horse is good, **hers** is better, and **yours** is better still.
17. **Our** garden is not so pretty as **theirs**.

III. *Parse the words in heavy type in Exercise II.*

CHAPTER XVI

VOICE

Some time ago we distinguished between two kinds of actions, those which are done to some person or thing, and those which are not. The verbs which express actions done to something are said to be **used transitively**, as "The joiner mended the chair"; and those which express actions *not* done to anything are said to be **used intransitively**, as "The children play."

We will think to-day of actions which are done to something, and find out different ways in which they can be expressed. Take the action that the joiner does to the chair—the action of mending. We may express this as in the sentence I have just given you: "The joiner mended the chair." Here, of course, the subject is "joiner," the name of the person who does the action; and the object of the sentence is the name of the thing which has the action done to it by the subject. But we can also express the fact in this way: "The chair has been mended by the joiner." Now our sentence is turned round. The predicate word is "has been mended." What has been mended? The chair. "Chair," then, is the subject of the sentence. There is no object, because the thing which has the action done to it is what we are talking about, and is therefore now the subject, not the object of the sentence.

Think now of the words "by the joiner." You will see that they form a phrase made up of a noun, "joiner," governed by a preposition, "by." This phrase is certainly not the subject, even though it does tell us who did the action, because the place of subject is already taken by the noun "chair." The phrase "by the joiner" adds to the idea of the action given us by the verb "has been mended." In a sense it describes how the action took place, and we call it the *extension of the predicate*.

Let us take another action and express it in these two

ways: 1. "Cook made this cake." 2. "This cake was made by cook."

In the first sentence, the doer of the action of making is expressed by the subject, "cook." The thing made is expressed by the object, "cake." In the second sentence the predicate word has become "was made." The thing that "was made" is expressed by the subject "cake," and the person who made the cake is shown us by the extension of the predicate, "by the cook."

You will notice that the verb has to be changed to another form when the subject of the sentence expresses the receiver of the action. When the subject of the sentence stands for the **doer** of the action we say that the verb is in the **active voice**, because the subject denotes a person who is active, or doing the action. When the subject of the sentence stands for the person or thing that **receives** the action, or **suffers** it, as we sometimes say, the verb is said to be in the **passive voice**. "Passive" is a word which means suffering and *not* doing. We use it of people when we say, for instance, "She is very passive, she does not excite herself"; and we heard it a good deal a year or two ago in the phrase "passive resister," which means a person who resists the Government, not by doing anything against it, but by simply not paying his taxes.

You will see at once that **only verbs used transitively can have "voice,"** for a verb expressing an action *not done to anything* cannot have the name of a receiver of the action as its subject. When we parse verbs, then, we must think of voice just after we have said whether the verb is used transitively or not. If it is so used, then we must say whether it is passive or active voice, but if not we need not mention voice at all. Your parsing will be like this—

"Cook made these cakes."

Made. Verb, weak, used transitively, active voice (because the subject denotes the doer of the action), past tense, agreeing in third person, singular number, with its subject "cook."

"These cakes were made by cook."

Were made.—Verb, weak, used transitively, passive voice (because the subject denotes the receiver of the action), past tense, agreeing in third person, plural number, with its subject "cakes."

"The cooks are working hard."

Are working.—Verb, weak, used intransitively, present tense, agreeing in third person, plural number, with its subject "cooks."

You will see that we distinguish a verb in the active voice from one in the passive voice by finding out whether its subject stands for the doer or the receiver of the action. But we can distinguish them also by their form. Look at "made" (active), "was made" (passive); and "has mended" (active) and "has been mended" (passive). In the passive forms we have an extra word "was" and "been." These are both parts of the verb "**to be**," which is so often a helping verb. If you notice the verbs in the passive voice used in the following sentences, you will see that they all contain a part of the verb "to be": "The vase **was upset** by the cat." "The piano is **being played** beautifully by some one." "Those brave firemen **have been rewarded**."

"**Was**," "**being**," and "**been**" are all parts of the verb "to be." "Is" and "have" are used to form tenses, about which you will learn more later on. You need not think of them now. But look also at the part of the verb in each sentence which tells what action we are speaking of. These are "upset," "played," "rewarded." They are all past participles. **A verb in the passive voice is always made up of its past participle together with some part of the helping verb "to be."** You never get this combination to express anything but passive voice. Now notice this sentence, "I am writing." Here we have part of the verb "to be"—"am"—with the *present* participle of the verb "to write." Of course it is not passive voice, and in fact the verb is used intransitively. Look also at this: "I have written." Here you have the *past* participle of the verb "to write," but as it is used with the helping verb "have," and not part of "to be," it is not passive voice. So that you see the past participles of verbs and parts of the helping verb "to be" may both be used *separately* without forming the passive voice, but when they are used *together* they always make the passive voice, and it cannot be formed in any other way.

It is often convenient to use the passive voice when we wish to say that some one has performed an action to something or some one, but we do not wish necessarily to mention the doer of the action: *e.g.* "The cows have been milked." "The thief was punished." "The trees were being felled."

You will see that these sentences are just like those we have been considering except that the phrase "by so-and-so," which would tell who did the action and form the extension of the predicate, is omitted.

EXERCISES

I. *Change the following sentences so that the verbs are in the passive voice, without altering the meaning—*

1. On their turf shall roses rear their leaves.
2. Miss Jenkyns had long taken the lead in Cranford.
3. At the pond the postman found them both.
4. The smith sent Siegfried one day into the depths of the forest.

II. *Change the following sentences so that their verbs are in the active voice. Do not alter the meaning. In some cases you will need to put in a subject, such as "any one," "some one," "you."*

1. The poor lady was robbed by a professional thief.
2. Was this dress made by Miss Brown?
3. Have you been fed this morning, little bird?
4. Here in their seasons may be seen the country business of hay-making and ploughing.

III. *Make three sentences, using verbs in the active voice: then turn each into the passive voice.*

IV. *Analyse the following sentences, and parse the words in heavy type.*

1. Thy **voice** is heard through rolling drums,
That beat to battle where he stands.
2. Nothing has been **seen** of them for some time.
3. Thus at the flaming forge of life
Our fortunes **must be wrought**.
4. Not a soldier discharged his farewell shot
O'er the grave where our **hero we buried**.
5. Few and short were the prayers **we said**,
And we spoke not a word of sorrow.
6. He did not wait long ere the curtain was again withdrawn.
7. You, good yeomen, whose limbs **were** made in England,
Show **us** here the mettle of your pasture.
8. Will you show me how it **is done**?
9. The other is daughter to the banished duke,
And here [**is**] **detained** by her usurping uncle.

10. Go, one of you, find out the forester ;
For now our observation is performed.
11. My fairy lord, this must be done with haste ;
For night's swift dragons cut the clouds full fast,
And yonder shines Aurora's harbinger.

CHAPTER XVII

You have now considered the different parts of a sentence, the different kinds of phrases and clauses, which go to make up sentences, and the different kinds of sentences which result from these. But although you understand the different kinds of pieces which go to make up that organism, a sentence, you have still to find out a great many different ways in which the pieces can be put together.

To take another illustration, a complex sentence is like a river which has tributaries flowing into it. You would think it ridiculous if some one were to tell you that there was a certain number of fixed ways in which a river and its tributaries could be arranged. There are numbers and numbers of ways, varying with each river. So it is with a complex sentence. It has a main clause like the main stream of a river, and into this may flow, not merely one subordinate clause like one tributary, but any number, and in any number of ways. This is what I want you to see, and you will do so readily if you think of your ordinary conversation, and the books you read. You come to a sentence with one main clause and one subordinate clause (noun, adjective, or adverb) much less often than you come to one with several subordinate clauses.

Let us take this passage from a poem which many of you know well—

Ye Mariners of England
That guard our native seas !
Whose flag has braved a thousand years
The battle and the breeze !
Your glorious standard launch again
To match another foe.

Take no notice of the exclamation marks, they are here only of the value of commas, as regards the building up of the sentence. You will see that the poet is speaking to the mariners, and telling them to do something. The subject of the main clause is, then, "Ye." "Mariners of England" is

in apposition to "Ye." What are they to do? To "launch again their glorious standard," "to match another foe." These words form the rest of the clause. But the sentence, while making a request to the mariners, tells us in a kind of parenthesis, something about them. What mariners are they? Those "that guard our native seas." Here is a subordinate adjective clause. Analyse it into subject and predicate, and you will see this. But also, they are the mariners "whose flag has braved a thousand years the battle and the breeze." Here is another adjective clause, qualifying the noun "mariners" in the main clause.

Now look at this sentence from Kingsley's *Heroes*, "And when she saw Jason, she spoke, whining, 'Who will carry me across the flood?'"

Think carefully, and find out which is the main clause. It is "she spoke, whining." Now the words "when she saw Jason," tell us *when* she spoke. This group contains a subject, "she," and a predicate, "saw Jason." It is an adverb clause modifying the verb "spoke." Now we have the speech, "Who will carry me across the flood?" This is a sentence forming the object of the main clause. It tells us what she whined, or what she spoke whining. In this whole sentence then, we have, besides the main clause, a subordinate adverb clause and a quoted sentence.

Let us take a sentence out of one of your books, *Water Babies* by Charles Kingsley: "But he had not been in it two minutes before he fell fast asleep into the quietest, sunniest, cosiest sleep that ever he had in his life."

Let us analyse this into clauses. What is the main statement? "He had not been in it two minutes." This is the main clause. The next clause you will be able to pick out for yourself. Its predicate word is "fell," and the clause is all that goes with "fell" from "before" to "cosiest sleep." What does this tell us? It tells us *when* he had not been in "it" (the river) two minutes. It is therefore the extension of the main predicate, and an adverb clause. The last clause, "that ever he had in his life," tells you about a noun in the preceding clause, "sleep." It describes the kind of sleep—one "that ever he had in his life." It is a subordinate adjective clause qualifying a noun in a subordinate adverb clause.

You will notice that, whereas in the previous sentence there are two subordinate clauses both depending on the main clause, in this we have one subordinate clause depending on the main clause, and another depending on that.

Now let us think again of our river. Just as it may have any number of tributaries flowing into its main stream, so may a sentence have any number of subordinate clauses depending on the main clause. But we can go further than this. Just as the tributaries of a river often have other tributaries flowing into them, and perhaps these again have streams flowing into them, so does a sentence often have a subordinate clause which again has a subordinate clause depending on it, as we have just seen. A sentence may have any number of such subordinate clauses with others depending on them. It will be your work in future to learn to analyse sentences with more and more subordinate clauses.

There is another important point which you may have found out for yourselves already. You will see it in this verse from a poem by Samuel Rogers, called *A Wish*.

Mine be a cot beside the hill;
A bee-hive's hum shall soothe my ear;
A willowy brook that turns a mill,
With many a fall shall linger near.

The first two lines, you will see, are independent statements in one sentence, that is—two co-ordinate clauses. There is a third co-ordinate clause: “A willowy brook with many a fall shall linger near.”

Now the remaining words, “that turns a mill,” also form a clause. The subject is the relative pronoun “that,” standing for “brook,” and the predicate is “turns a mill.” What does it do in the whole sentence? It tells us a little more about “brook”—it forms its epithet, and is a subordinate adjective clause. Here, then, is a multiple sentence, of which one of the co-ordinate clauses has a subordinate clause depending upon it. It teaches us this further fact, that a clause co-ordinate with others, in either a double or a multiple sentence, may have a subordinate clause. You will find many examples of this kind of construction in your reading. Any number of subordinate clauses may depend upon a clause co-ordinate with others. In fact, **we may have a complex sentence within a double or multiple one.** In naming such a sentence, we merely call it double or multiple according to whether it has two or more **co-ordinate** clauses.

In the exercises following this you will have ample opportunity of finding out more about complex, double, and multiple sentences. These hints ought to help you in this, but do not think that the examples already given in this chapter do more

than suggest to you the kind of thing you must look for—each one, as you come to it, needs hard thinking for yourself.

Miscellaneous examples of a slightly involved character :

1. He thought he saw a coach and six
 That stood beside his bed.
 He looked again and saw
 It was a bear without his head.
 " Poor thing," he said, " poor silly thing,
 It's waiting to be fed."
 Sylvia and Bruno, LEWIS CARROLL.
2. I remember, I remember,
 The house where I was born,
 The little window where the sun
 Came peeping in at morn ;
 He never came a wink too soon,
 Nor brought too long a day ;
 But now, I often wish the night
 Had borne my breath away.
 Past and Present, THOMAS HOOD.
3. Serene will be our days and bright,
 And happy will our nature be,
 When love is an unerring light,
 And joy its own security.
4. At the mid-hour of night, when stars are weeping, I fly
 To the lone vale we loved, when life shone warm in thine eye.
 THOMAS MOORE.
5. If we were things born
 Not to shed a tear,
 I know not how thy joy we ever should come near.
 Ode to the Skylark, SHELLEY.
6. The harp that once through Tara's halls
 The soul of music shed,
 Now hangs as mute on Tara's walls
 As if that soul were fled.
 THOMAS MOORE.
7. " Please your honour," said he, " I'm able,
 By means of a secret charm, to draw
 All creatures living beneath the sun,
 That creep, or swim, or fly, or run,
 After me so as you never saw."
 The Pied Piper of Hamelin, R. BROWNING.
8. On either side the river lie,
 Long fields of barley and of rye,
 That clothe the wold and meet the sky ;
 And thro' the field the road runs by
 To many-tower'd Camelot ;

And up and down the people go,
Gazing where the lilies blow
Round the island there below,
The island of Shalott,

The Lady of Shalott, TENNYSON.

9. Never, surely, were primroses so richly set, and never did primroses better deserve such a setting. Oh! how fragrant they are, and how pleasant it is to sit in this sheltered copse listening to the fine creaking of the wind amongst the branches.—*Our Village*, MISS MITFORD.

10. I am assured, if I be measured rightly,
Your majesty has no just cause to hate me.
Henry IV., Part II., SHAKESPEARE.

11. I have had playmates, I have had companions,
In my days of childhood, in my joyful school-days;
All, all are gone, the old familiar faces.
The Old Familiar Faces, CHARLES LAMB.

12. Seem'd all on fire that chapel proud
Where Roslin's chief uncoffin'd lie,
Each baron, for a sable shroud,
Sheathed in his iron panoply.
Rosabelle, SIR WALTER SCOTT.

13. Call for the robin-redbreast and the wren,
Since o'er shady groves they hover,
And with leaves and flowers do cover
The friendless bodies of unburied men.
A Land Dirge, J. WEBSTER.

14. Gather ye rose-buds while ye may,
Old Time is still a-flying:
And this same flower that smiles to-day,
To-morrow will be dying.
ROBERT HERRICK.

15. Over the mountains
And over the waves,
Under the fountains
And under the graves;
Under floods that are deepest
Which Neptune obey;
Over rocks that are steepest,
Love will find out the way.
ANONYMOUS.

16. Allow not Nature more than Nature needs,
Man's life is worse than dog's.
King Lear, SHAKESPEARE.

17. Miss Jenkyns had so long taken the lead in Cranford that, now she was gone, they hardly knew how to give a party.
—*Cranford*, MRS. GASKELL.
18. "There," he said, as he dropped it on the ground. "Now, perhaps, you will believe me."—*Tommy Smith's other Animals*, EDMUND SÉLOUS.

YE MARINERS OF ENGLAND.

19. Ye Mariners of England
That guard our native seas!
Whose flag has braved a thousand years
The battle and the breeze!
Your glorious standard launch again
To match another foe;
And sweep through the deep,
While the stormy winds do blow!
While the battle rages loud and long,
And the stormy winds do blow.
- The spirits of your fathers
Shall start from every wave,
For the deck it was their field of fame,
And Ocean was their grave:
Where Blake and mighty Nelson fell
Your manly hearts shall glow,
As ye sweep through the deep,
While the stormy winds do blow!
While the battle rages loud and long,
And the stormy winds do blow.
- Britannia needs no bulwarks,
No towers along the steep;
Her march is o'er the mountain-waves,
Her home is on the deep.
With thunders from her native oak
She quells the floods below,
As they roar on the shore,
When the stormy winds do blow!
When the battle rages loud and long,
And the stormy winds do blow.
- The meteor flag of England
Shall yet terrific burn;
Till danger's troubled night depart,
And the star of peace return.
Then, then, ye ocean-warriors!
Our song and feast shall flow
To the fame of your name,
When the storm has ceased to blow!
When the fiery fight is heard no more,
And the storm has ceased to blow.

THOMAS CAMPBELL.

DAFFODILS.

20.

I wander'd lonely as a cloud
 That floats on high o'er vales and hills,
 When all at once I saw a crowd,
 A host, of golden daffodils;
 Beside the lake, beneath the trees,
 Fluttering and dancing in the breeze.

Continuous as the stars that shine
 And twinkle on the Milky Way,
 They stretched in never-ending line
 Along the margin of a bay:
 Ten thousand saw I at a glance,
 Tossing their heads in sprightly dance.

The waves beside them danced, but they
 Outdid the sparkling waves in glee:
 A poet could not but be gay,
 In such a jocund company:
 I gazed—and gazed—but little thought
 What wealth the show to me had brought:

For oft, when on my couch I lie
 In vacant or in pensive mood,
 They flash upon that inward eye
 Which is the bliss of solitude;
 And then my heart with pleasure fills,
 And dances with the daffodils.

WILLIAM WORDSWORTH.

PART IV

CHAPTER I

SOME MORE KINDS OF PRONOUNS

WE sometimes think and speak of actions which are done not to another person or thing than the doer, but by the doer to himself.

Think of washing yourself. You do the action, and you cannot wash without washing something. But *you* are the thing washed. You have, as it were, to make two persons of yourself before you can express this fact even in thought. You say, "I wash myself." Here we have the personal pronoun "I" to stand for the **doer** of the action, and another pronoun, "myself," to stand for the same person thought of as the **receiver** of the action. We call this a **reflexive pronoun**, because the action is shown by it to have "reflected" back upon the doer. There is one for each of the personal pronouns, and we can go through the whole set—

I wash **myself**
thou wasthest **thysself**
he washes **himself**
she washes **herself**
it washes **itself**
we wash **ourselves**
you wash **yourself** or **yourselves**
they wash **themselves**

As these reflexive pronouns always stand for the **doer of an action, regarded as its receiver**, they can never be in the nominative case. Very often they are in the accusative, either as object of the verb, as in the examples above, or governed by a preposition, as in this sentence, "She is making a dress for herself." Here "herself" is in the accusative case, governed by the preposition "for." In the sentence,

"She has made herself a dress," "herself" is indirect object in the dative case.

These same words, "myself," "thyself," etc., are used in another way, when they are not reflexive pronouns. Look at these sentences—

1. He did it **himself**.
2. I myself have no objection, but my friend has.
3. Is it really you yourself?

In all these sentences, the pronouns "himself," "myself," "yourself," are used, not to tell us something which is not expressed by the rest of the sentence, but to draw our attention to the fact that one particular person, and *no other* is meant.

1. "He did it **himself**." No one else but him had any share in doing it.

2. "I **myself** have no objection, but my friend has." Here, "myself" is simply put in to lay stress on "I," in contrast to "my friend."

3. "Is it you **yourself**?" "Is it really you and not your ghost, or some one pretending to be you?"

When these pronouns are used merely to emphasize, as they are in these sentences, we call them **emphasizing pronouns**. You must be careful to distinguish them from reflexive pronouns.

You will see that they are generally used in apposition to a noun or another pronoun—"I myself" "The man himself" etc.—in fact, it is quite incorrect to use these pronouns as subject or object, as, "John, Mary, and *myself* all went." This should of course be, "John, Mary and *I* all went."

In order to discover another class of pronouns, study these sentences:

1. **Someone** has called.
2. It seems to please **nobody**.
3. One should be kind to **others**.

You will notice that all the words in heavy type are used instead of nouns to denote a person or persons of whom we cannot form any definite or clear idea. They are just people in general, or one of all the people in general. We therefore call them **indefinite pronouns**. These are **someone**, **somebody**, **one** (in the sense of "people in general"), **nobody**, **no one**; also **other**, **another**, when used *without* nouns.

In such sentences as: "I should like **another** piece of cake," "I will have the **other** book," where the words "another," "other" are used to point out nouns, they are, of course, adjectives, and are called **indefinite adjectives**.

"**Each**," "**every**," "**everyone**," "**either**," "**neither**," are rather peculiar words. When we use them we are always thinking of several persons or things of the same kind, but we think of each one separately, not of the collection as a whole. When we say "Each house has its own garden," although there are evidently several houses, "**each**" is in the **singular number**, because we are thinking of each single one by itself; and you will notice that it takes a **singular verb**, "has," and that we use the possessive adjective "its," corresponding to the **personal pronoun**, third person, **singular number**. It would be just the same if we said "**Every** house has its own garden," or if we said "**Everyone** takes great pride in his garden." Similarly in the sentence "**Either** of these will do," "either" takes a singular verb.

We therefore call **everyone**, and **each**, **either**, **neither**, when used *without* nouns, **distributive pronouns**; and when **each**, **every**, **either**, **neither** are used to *point out nouns*, we call them **distributive adjectives**.

There are also **quantitative pronouns**—**all**, **both**, **any**, **none**: *e.g.* "**All** of them came." "I should like some jam: have you **any**?" When these words are used with nouns they are adjectives; but note that **none** is now not used before a noun as it was formerly, the corresponding adjective being **no**.

TABLE SHOWING THE CLASSIFICATION OF PRONOUNS

Personal	<i>I, thou, he, she, it, we, you, they</i> , with their accusative forms.
Relative	<i>who, which, that</i> , and occasionally <i>what</i> .
Interrogative	<i>who, which, what</i> .
Demonstrative	<i>this, that</i> , with their plurals <i>these, those</i> .
Possessive	<i>mine, thine, his, hers, ours, yours, theirs</i> .
Reflexive	<i>myself, thyself, yourself, himself, itself, herself, ourselves, yourselves, themselves</i> .
Emphasizing	Same words as Reflexive Pronouns.
Indefinite	<i>someone, somebody, one, no one, nobody, other, another</i> .
Distributive	<i>each, everyone, everybody, either, neither</i> .
Quantitative	<i>all, both, any, none</i> .

EXERCISES.

I. Make sentences showing "myself" and the other seven pronouns like it, (a) as reflexive pronouns, (b) as emphasizing pronouns.

II. Make sentences showing "each," "one," "some," "another" as (a) indefinite pronouns, (b) indefinite adjectives.

III. From any of your story or poetry books pick out three examples of (a) reflexive pronouns, (b) emphasizing pronouns, (c) indefinite pronouns, (d) indefinite adjectives, (e) distributive pronouns, (f) distributive adjectives. Parse each word you pick out, after first writing down the sentence or part of a sentence in which it is, and mentally analyzing it.

CHAPTER II

KINDS OF ADJECTIVES

We will now think a little about the different groups of adjectives that are to be noticed. You are familiar with most of them, although you have not yet divided them into sets and labelled them.

Now, an adjective, as you know, is a word added to a noun to tell us something more about the person or thing denoted by the noun—something which helps us to make a picture in our minds.

1. The commonest kind of adjective is that which merely points out which particular thing is being spoken of—book, flower, chair, ink-pot, etc. These, you will remember, we call **demonstrative adjectives**. They are **this** and **that**, with their plurals **these** and **those**.

There are also **two other demonstrative adjectives** which we did not mention when we were considering demonstrative pronouns and adjectives. These are the two little words so often used—**the** and **a** or **an**. They mean so little that though they are really demonstrative adjectives we put them apart from the others and call them "articles." "The" is generally used when we are speaking of a particular thing: e.g. "The seat in the garden is wet"; and "a" is used when we are speaking, not of any particular thing, but of any one of a set of things: e.g. "There is a seat in the garden." "An" is of course used instead of "a" when the noun which it points out begins with a vowel: e.g. "An apple," "an

egg," etc. We call "the" the **definite article** because it points out a definite or particular thing, and "a," "an" the **indefinite articles**.

2. Next we come to another group of adjectives already spoken of in Part III of this book, which point out particular things or persons, and show to whom they belong—the **possessive adjectives my, thy, his, her, its, our, your, their**.

3. Then there are the **interrogative adjectives** about which you read in Chapter XIII of Part III: these are "**which**" and "**what**."

4. Now let us take a sentence from Mrs. Gaskell's story, *Mary Barton*, and pick out the adjectives from it. We shall here find another kind of adjective. "There are some fields near Manchester, well known to the inhabitants as 'Green Heys Fields,' through which runs a public footpath to a little village, about two miles distant."

Here we have three adjectives, "green," "public," and "little," which help us to make a picture in our mind of the thing that they describe. They each point out some quality in the thing. "Green" tells us the colour of the "heys" or hedges, "public" tells us the kind of path—not a mere sheep track or even a way made by trespassers, but a lawful way for everybody; "little" tells us the size of the village, and we shall not picture it with a great many houses and a respectable number of shops, but as just a small group of dwellings with perhaps one cottage which sets up to be "*the* shop." Now, because such adjectives as these tell us of some quality—of greenness, smallness, publicity; of beauty, ugliness, usefulness, etc.—in things or people, we call them **adjectives of quality**. There are a great many of them and you are constantly using them. If you read through Lord Macaulay's poem on the Armada, you will find a large number. These are the opening lines:

Attend, all ye who list to hear our noble England's praise,
I tell of the thrice famous deeds she wrought in ancient days,
When that great fleet invincible against her bore in vain
The richest spoils of Mexico, the stoutest hearts of Spain.
It was about the lovely close of a warm summer day,
There came a gallant merchant-ship full sail to Plymouth Bay.

The adjectives of quality are many in this passage—famous, ancient, great, invincible, richest, stoutest, lovely, warm, summer, gallant, full. You can find many more for yourselves in other passages and other books.

5. The next is a class of adjectives which we use when we want to give an idea of how much of a thing or how many things we are speaking of: "Have you much bread left in the shop?" "No, we had several loaves, but we sold a few large ones this evening, and a lady across the road wants three, so we shall have very little bread of any sort to-night."

Now pick out the words which tell **how much** there is of a thing. These are **much, several, few, three, little**. All of these are called **adjectives of quantity**, because they tell the quantity or amount of the thing which is spoken of. Note that "little" is used in a different sense from that in the phrase "a little village." There it told us the size of the village, which is the same sort of thing as the kind of village, so it was an adjective of quality. But here it tells us not the kind of bread, but how much "we shall have" of all the bread there is.

Let us next think of the word "three." It tells us how many loaves the lady wants, but it is slightly different from other words of that kind which are called adjectives of quantity. It is one of a set of words which you learn when you are a baby and begin to count, that is the numbers: one, two, three, thirty, two hundred and sixty, etc. They tell us not merely the quantity or amount in a general way, but the **exact number** of things, and we therefore call them **numeral adjectives**.

There are two kinds of numeral adjectives—those which merely count things, like **one, two, three** houses, etc.; and those which give a number to each of several things in a certain order, like the **first** house, the **second** house, the **third** house, and so on.

You found some time ago in your analysis of sentences that adjectives may be used in two ways, first, to point out or qualify a noun: *e.g.* "**This** beautiful house is sold"; and second, to complete the sense of a verb like "is," "seems," etc.: *e.g.* "She seems **tired**." "He grows **tall**." In this latter kind of sentence we call the adjective which completes the sense of the predicate-word the **predicative adjective**, and in parsing we say it **is used predicatively**.

Here are some adjectives parsed. "This beautiful house is very old."

This.	Adjective demonstrative, pointing out the noun "house."
beautiful.	Adjective of quality, qualifying the noun "house."
old.	Adjective of quality, used predicatively with the verb "is."

We generally say that an adjective of quality "qualifies" a noun, and that any other kind of adjective "limits" a noun.

TABLE SHOWING THE CLASSIFICATION OF ADJECTIVES.

Demonstrative	<i>this, that, these, those.</i>
Definite Article	<i>the.</i>
Indefinite Article	<i>a, an.</i>
Possessive	<i>my, thy, his, her, its, our, your, their.</i>
Interrogative	<i>which, what.</i>
Distributive	<i>each, every, either, neither.</i>
Qualitative	<i>e.g. good, pretty, large, such.</i>
Quantitative	<i>e.g. much, several, few, all, both, any, no.</i>
Numeral	<i>e.g. one, two, three, first, second, etc.</i>

EXERCISES

I. *From any of the previous sentences for analysis in this book pick out—*

- (a) four adjectives of quality.
- (b) four adjectives of quantity.
- (c) four numeral adjectives.
- (d) three demonstrative adjectives.
- (e) two interrogative adjectives.
- (f) three possessive adjectives.

In each case quote enough of the sentence to show that the word really is an adjective.

II. *Parse one of every set of adjectives you picked out in the last exercise.*

III. *Analyse the following sentences and parse the words in heavy type :—*

1. Here are cool mosses deep,
And thro' the moss the ivies creep,
And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.

2. Hateful is the dark-blue sky.

3. But evermore
Most weary seemed the sea.
 The Lotos Eaters, TENNYSON.

4. Three fishers went sailing out into the west.—KINGSLEY.

5. How many hours bring about the day?—SHAKESPEARE.
 6. May I a small house and large garden have,
 And a few friends, and many books, both true,
 Both wise, and both delightful too.

A. COWLEY.

CHAPTER III

KINDS OF ADVERBS

Just as there are several kinds of adjectives, divided according to their meaning, so there are different kinds of adverbs. You are already familiar with the different kinds of extension of the predicate word, telling **how**, **when**, **where** or **why** the action was done. There is a class of adverbs corresponding to each of those divisions.

Adverbs which tell **how** an action is done are called **adverbs of manner**. Such are: the word "how" itself when it is used in making a statement, "quickly," "readily," "nicely," "badly," "well," etc.

Those which tell **when** an action is done are called **adverbs of time**: *e.g.* "soon," "late," "yesterday," "to-day," "to-morrow," etc.

There is another class allied to these, which tell how often or how many times an action takes place. These may be called **adverbs of number or repetition**: *e.g.* "often," "seldom," "rarely," "frequently," "once," "twice," "again," "firstly," "secondly," etc.

Adverbs which tell **where** an action is done are called **adverbs of place**: *e.g.* "here," "there," "everywhere," "over," "under," "round," "about," "before," "behind," etc. Notice that many of these are often used as prepositions.

Adverbs which tell **why** an action is done are called **adverbs of reason**. These are very few, "therefore," "consequently," and one or two others.

There are also **adverbs of affirmation**, such as "yes," "certainly," "indeed"; and those of **negation**, such as "no," "not," "never," with others of *uncertainty*, such as "probably," "possibly," "perhaps."

Then there are **interrogative adverbs**, which give a vague idea of place, time, manner, or reason; but at the same time ask a question about the place, time, etc., in which the action is done: *e.g.* "when," "where," "how," "why." *E.g.* "**When** will you come?" "**How** are you?" etc.

Note that these interrogative adverbs are sometimes used in what is called a **dependent question**: *e.g.*—

1. I do not know **how** he did it.
2. Can you tell me **where** my thimble is?
3. Did he tell you **when** he would come?
4. I do not know **why** he did it.

In such sentences as these, though a question is not always actually asked, it is always implied. That is to say, there is always a certain amount of ignorance expressed. Therefore we call the words "how," "where," "when," "why," **interrogative adverbs**, just as we do when they are used to ask a direct question, such as: "Where is it?"

EXERCISES

I. *Parse the adverbs in the following sentences:—*

1. Begin, then, sisters of the sacred well
That from the seat of Jove doth spring;
Begin, and somewhat loudly sweep the string.
Lycidas, MILTON.
2. Rarely, rarely comest thou,
Spirit of Delight!
Wherefore hast thou left me now
Many a day and night?
Many a weary night and day
'Tis since thou art fled away.
Song, SHELLEY.
3. I am always very well pleased with a country Sunday.—*Sir Roger de Coverley, ADDISON.*
4. High o'er the mead-flowers' hidden feet
I bear aloft my burden sweet.
5. There is as much south and west wind, as north and east too, and consequently as many wet years as dry.—*Old Book.*
6. O Mistress mine, where are you roaming?—*SHAKESPEARE.*
7. Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around
And the road before me.
The Vagabond, ROBERT LOUIS STEVENSON.
8. Not when the sense is dim,
But now from the heart of joy,
I would remember him.
H. C. BEECHING.

II. *From any of the previous sentences for analysis pick out three of each of the kinds of adverbs mentioned in this lesson.*

III. *Analyse the first four sentences in I.*

CHAPTER IV

DEGREE OF ADJECTIVES

When we use adjectives of quality we do so in order to describe something, to say that it possesses a certain quality or characteristic: *e.g.* "The sky is blue," "This tree is pretty," "Look at this beautiful rose." But things and people possess qualities in large and small amounts which may vary from time to time in the same thing, and do vary in different things. We often want to compare people and things as to the amount or **degree** in which they possess a certain quality. Thus we may say, "The sky is bluer to-day than it was yesterday," "This tree is prettier than that," "This is the most beautiful rose of all."

Look at the words "bluer," "prettier." They are made by adding "er" to an adjective, with a slight variation in spelling made by leaving out the "e" of "blue" and changing the "y" of "pretty" into "i."

This ending, "er," is used when we are comparing two things, or one thing with itself at another time or under different conditions, and we call it the **comparative degree** of the adjective: *e.g.*—1. "His hat is **older** than mine." 2. "He is **taller** than he was when I last saw him."

The form of the adjective which simply expresses a quality without making any comparison is called the **positive degree**: *e.g.* "The sky is **blue**."

Sometimes adjectives do not form their comparative degree by the addition of "er," but by the use of the adverb "more" with their positive degree: *e.g.* "This rose is **more beautiful** than that." "A **more gracious** lady I have never seen." "Mrs. Smith is **more extravagant** than she ought to be."

It is usually the adjectives composed of more than two syllables which form their comparative degree in this way; but no definite rule is laid down, and you will notice each one when you meet it.

Again often we want to compare **several** people or things as to the degree of a quality they possess: *e.g.* "This rose is

the **most beautiful** in the garden." "This room is large, that is larger, and the one upstairs is the **largest** of all."

This form of the adjective, like "most beautiful," "largest," is called the **superlative degree**, which means beyond and above everything else. Those adjectives which form their comparative degree by the addition of "er" form their superlative by adding "est"; and those which use "more" for the comparative use, "most" with their positive degree for the superlative:

1. She is the **most gracious** lady of them all.
2. Mrs. Smith is the **most extravagant** person of them all.
3. She is the **tallest** of the three.

The superlative degree is often used to express the fact that a thing has a large degree of a certain quality, without comparing it with others that are actually mentioned. When we say: "She is **most** extravagant," we mean "she is exceedingly extravagant," and imply that "she is more extravagant than other people." When used in this way, the superlative degree is always formed by the use of "most." Shakespeare did not say: "This life is **jolliest**," when he meant "This life is very jolly," but he said, "This life is **most jolly**."

There are a few adjectives which form their comparative and superlative degrees in irregular ways. These are:—

Positive	Comparative	Superlative
good	better	best
bad, evil, ill	worse	worst
little	less	least
much	more	most

Notice that "much," and sometimes "little," though they have degrees of comparison, are adjectives not of quality but of quantity. Also do not forget that "more" and "most," when used to form the comparative and superlative degrees of an adjective, are **adverbs** modifying those adjectives.

CHAPTER V

DEGREE OF ADVERBS

You will easily understand that since words which describe people and things can have three degrees of comparison, so can those which describe actions. In other words,

adverbs as well as adjectives have three degrees of comparison, e.g. "Mary writes **prettily**" (positive degree). "Mabel writes **more prettily** than Mary" (comparative degree). "Jane writes **most prettily** of all" (superlative degree). "You are here **sooner** than we expected." "Is that the **latest** train?"

Of course, there are many adverbs which have no degrees of comparison, because the idea which they express cannot be compared. For instance: "He is **here**." He cannot be more here or less here. "The doctor called **yesterday**." He must have called either yesterday or not yesterday, there can be no degree of yesterday. The adverbs which have no comparison are chiefly those of place, time, and reason, and the only class of adverbs which can all be compared is that of adverbs of manner.

Like adjectives, adverbs form the comparative degree by adding "er," or by the use of "more"; and the superlative by adding "est" or by the use of "most." These degrees of either adjectives or adverbs formed by using "more" and "most" before the positive degree, are not true comparatives and superlatives. We must remember this when parsing, as is shown in the following scheme—

"A more beautiful garden was never seen."

More Adverb, comparative degree, modifying the adjective "beautiful."
Beautiful Adjective, positive degree, qualifying the noun "garden."

"Tom carved the most skilfully of the class."

Most Adverb, superlative degree, modifying the adverb "skilfully."
Skilfully Adverb, positive degree, modifying the verb "carved."

"Mary played best."

Best Adverb, superlative degree, modifying the verb "played."

Some adverbs have irregular forms for the comparative and superlative:—

Positive	Comparative	Superlative
ill	worse	worst
well	better	best
much	more	most
little	less	least

EXERCISES ON CHAPTERS IV AND V

I. *Make sentences using the following adjectives and adverbs in each of the three degrees of comparison—good, elegant, plain, ill, late, nicely.*

II. *Make sentences showing two adjectives and two adverbs—*

- (a) forming their comparative degree in “er,”
- (b) forming their superlative degree in “est,”
- (c) using “more” with their positive degree to form their comparative ;
- (d) forming their superlative in an irregular way.

CHAPTER VI

SOME FURTHER POINTS ABOUT NOUNS

You have often come across nouns used not as any part of a sentence, but simply to address the person who is being spoken to: *e.g.* “**Mary**, go and call the cattle home.” “**Sir**, I desire you do me right and justice.”

When you parse the nouns “**Mary**” and “**Sir**,” the question arises—in what case are they? None of the cases we have spoken of—nominative, accusative, dative, or genitive, fits this use of a noun. So we have a fifth case called **Vocative Case**, in which nouns used in this way and not forming a part of the sentence are said to be. In parsing you need not give any reason for this case, for the reason is contained in the word “vocative,” which comes from a Latin verb meaning “to call upon.”

There is one more point to be noticed in connection with nouns. This concerns a group of words which denote a collection of people, animals or things of the same kind, thought of **as a collection** and not as individuals, *e.g.* crowd, herd, flock, fleet, navy, army, multitude, people, nation, race, family, team, and school (when we think of it as made up of people and not as a building). These and others used in a similar way are called **Collective Nouns**.

You will notice that, when we use **collective nouns**, the verb is singular or plural according as we speak of **one** or **more** than one **collection**, *e.g.* “**A crowd** of people **was** waiting outside the hall.” “**Crowds** of people **were** waiting.”

"England has a good **navy**, which **is** her pride." "A **herd** of cows **was** grazing in the field."

The word "people" is a little difficult. When we mean by it the same as "persons," it is really used in the plural: *e.g.* "Many people dislike this." You will notice that the verb "dislike" is in the plural, agreeing with its subject "people."

But there is a sense in which the word "people" is used as singular, and has a plural form "peoples," that is when it means "nation": *e.g.* "He belongs to a powerful "**people**." "All the **peoples** of Europe were represented at the congress."

EXERCISES

Analyse the following sentences and parse the words in heavy type:—

1. O blithe **new-comer**! I have heard,
I hear thee and rejoice;
O cuckoo! Shall I call thee bird,
Or but a wandering voice?
2. **Princess**! if our aged eyes
Weep upon thy matchless wrongs,
'Tis because resentment ties
All the terror of our tongues.
3. The lowing **herd** winds slowly o'er the lea.
4. At this the **Mayor** and **Corporation**
Quaked with a mighty consternation.
5. You should have heard the Hamelin **people**
Ringing the bells till they rocked the steeple.
6. Three great institutions—the **Navy**, the **Army**, the **Church**
—were all represented, but the Parliament was not.

[Parse "were represented" as one verb, also "was (represented)".]

CHAPTER VII

THE VERB FINITE—MOOD

You know that the verb finite is always one which expresses the happening of an action: *e.g.* "Baby **walks**"; whereas the verb infinite merely names the action without

saying that it actually happens. There are various ways in which we can speak of the happening of an action, and to these correspond various forms of the verb, which we call **moods**. "**Mood**" simply means **manner**—the manner in which we speak of the action. We have the same word in the sense of "**manner**" in "**mode**."

When a verb is used to **state a fact**, to assert that an action has happened, is happening, or will happen, we say it is in the **indicative mood**, from the Latin word *indico* ("I point out"): *e.g.* "I **had** a dove, and the sweet dove **died**." "I **slip**, I **slide**, I **gloom**, I **glance**."

When we **ask** about facts we use the same form of the verb, the indicative mood, for after all a question is only a statement of fact the other way round: *e.g.* "You **are reading** an interesting book" (statement); "Are you **reading** an interesting book?" (question).

"Are—reading" is in both sentences in the indicative mood, and so are the majority of the verbs that we use in writing and speaking.

But there are other moods. Sometimes we do not state that a thing is happening, but we wish or request that it may happen; in short, we ask some one or tell some one to do it—*e.g.* "**Waken**, lords and ladies gay"; "Mary, **go** and **call** the cattle home."

All these verbs—"waken," "go," "call," are used to request or command that the action they denote may be performed. They, and any other verbs used in the same way, are said to be in the **imperative mood**, from a Latin word meaning "to command," which we see in "imperious" and "imperial," also in "emperor."

Notice that only the **second** person, singular and plural, can be used in the imperative mood, because when a person is asked to do anything he must be the person spoken to. If we want to make an indirect request, using the third or first person, we can say, "Long may he live!" or "Oh that I may be there!" and that kind of thing; but this is not the imperative mood.

In a sentence such as, "If I were you, I should go home," we suppose, for a moment, that a certain thing is true which is not actually so, in order to express what would be the consequence if it really were a fact; in that case, of course, it is understood that "I" am not "you." The person speaking is supposing for a moment that he is another person, in order to state what would happen if he were.

You will notice that we say, "If I **were** you," not "If I was you." The verb "were" is not the plural of "was," which it looks like, but another part of the verb used to show that the action or state spoken of has not actually happened, but is merely supposed. We call this the **subjunctive mood**. Here are some more examples: "How I wish he **were** here!"; "We should have been merrier **had** he **come**."

The subjunctive mood is also used to express an occurrence which is uncertain and upon which the happening of another action depends: *e.g.* "We shall go for a picnic to-morrow, provided it be fine." "If he **play** me false, he shall not escape."

It is used very often to express something which may or may not happen, when we are stating what will also happen if it does: "Though it **thunder** and **lighten**, I shall ride with you"; and also to express something which the speaker or some one else wishes, commands, hopes, or fears may happen: *e.g.* "I fear lest he **be** angry." "The agreement requires that he **write**."

Notice that the subjunctive mood has a slightly different form from the indicative, with no endings in English for the different persons.

Verb "to come"

Indicative Mood		Subjunctive Mood	
Present	Past	Present	Past
I come	I came	(if) I come	(if) I came
thou comest	thou camest	„ thou come	„ thou came
he comes	he came	„ he come	„ he came
we come	we came	„ we come	„ we came
you come	you came	„ you come	„ you came
they come	they came	„ they come	„ they came

Verb "to be"

Indicative Mood		Subjunctive Mood	
Present	Past	Present	Past
I am	I were	(if) I be	(if) I were
thou art	thou wert	„ thou be	„ thou were
he is	he was	„ he be	„ he were
we are	we were	„ we be	„ we were
you are	you were	„ you be	„ you were
they are	they were	„ they be	„ they were

You will notice that the difference between indicative and subjunctive forms only occurs in those persons which have a

distinctive ending in the indicative, generally only in the second and third persons singular.

The subjunctive mood is used very much less in English than in other languages, and less than it used to be. If you read books written years ago, you may often notice that it is there used whenever a doubt is to be expressed: e.g. "I do not know whether he **be** coming or not."

Now it is considered just as correct to say, "I do not know whether he **is** coming or not." But when we are supposing something to be the case which is not the case, or expressing something which is required, hoped, or feared, we must always use the subjunctive mood, and not the indicative.

EXERCISES

I. *From the examples for exercise in Part III, Chapters XI and XVII, pick out (a) six verbs in the indicative mood, (b) three verbs in the imperative mood, (c) three verbs in the subjunctive mood.*

II. *Make up sentences containing verbs in (a) the indicative mood, (b) the imperative mood, (c) the subjunctive mood.*

CHAPTER VIII

THE VERB FINITE—TENSE

We have now considered the different forms of a verb used according to the manner in which we speak of an action, that is, **mood**; and we must now go on to think of the different forms used according to the time when the action is said to take place, that is, **tense**.

You already know that there are three main tenses corresponding to the main divisions of time—present, past, and future. But there are other and more involved considerations to take into account when we are thinking of tense.

Let us take the verb "to write." It has its three main tenses—

Present	I write.
Past	I wrote.
Future	I shall write.

But these three tenses do not exhaust all that we may

want to express about the time when the action of writing occurs.

We may want to say that although the action happens at the present moment, it is at that moment perfect or finished. We then say, "**I have written**"; and this is called the **present perfect tense**. Beware of confusing this with a past tense: it is not past because the tense is present, past, or future, according as the moment of which we are speaking is present, past, or future. We are speaking here of a **present moment**, even though we are saying that at the present moment the action of writing is finished.

Again, we may want to speak of an action as perfect or finished at a given moment in **past time**, *e.g.* "**I had written** my letters when post-time came." This is called the **past perfect tense**. Or I may want to speak of it as being finished at some moment in **future time**, *e.g.* "**I shall have written** my letters by post-time." This is called the **future perfect tense**. Thus, you see, we have two tenses for each of the past, the present, and the future.

Now, sometimes we, as it were, start our consideration of time from some moment in the past. We are perhaps speaking of our thoughts yesterday, and into those thoughts there came a consideration of what might happen to-day. Remember that "to-day" was in the future yesterday, and you will readily understand what is meant when we say that, in such a sentence as, "I thought he would surely come to-day," the verb "he would come," is in the **future tense in the past**.

Another example: "I did not know that he would return so soon."

Again, at a moment in the past we may have thought of a given moment which was future then, although when we are speaking of it afterwards it is not future. We say something like this, "I thought that he **would have written** before this." The action expressed by the verb "would have written" is thought of as being complete at a given moment in time which was future at the past moment of which we are thinking. We therefore find here another tense—the **future perfect in the past**.

We have now four tenses—**present, past, future, and future in the past**, each of which has its corresponding **perfect tense**—**present perfect, past perfect, future perfect, future perfect in the past**.

But there is still another way of thinking of the time at

which actions take place. We very often want to say that actions, whether regarded as present, past, future, or future in the past, are, were, will be, or would be, at the given moment of which we are speaking, going on, continuous, or incomplete. Thus we say, "I am writing a letter." The action of writing is continuous at the present moment of which we are speaking. The verb "am writing" is therefore in the present tense, and it is said to be the **continuous form of the present tense**. When we say, "I was writing," we mean that at a particular moment in past time the action of writing was continuing and incomplete. This tense is called the **continuous form of the past tense**.

Similarly we have, "I shall be writing letters all the morning." This is the **continuous form of the future tense**.

Again, we can say, "I thought he would be writing to me to-day," which is the **continuous form of the future in the past**.

But this is not all. We can think of the continuance of an action being complete, and thus we get such a tense as, "I shall have been writing a long time when this is finished," which we call the **future perfect, in its continuous form**. Thus not only has each of the four ordinary tenses a special continuous form, but each of the four perfect tenses also.

TABLE OF TENSES.—Verb "to walk"

Present,	I walk	Present perfect,	I have walked
<i>Continuous form,</i>	I am walking	<i>Continuous form,</i>	I have been walking
Past,	I walked	Past perfect,	I had walked
<i>Continuous form,</i>	I was walking	<i>Continuous form,</i>	I had been walking
Future,	I shall walk	Future perfect,	I shall have walked
<i>Continuous form,</i>	I shall be walking	<i>Continuous form,</i>	I shall have been walking
Future in the past,	I should walk	Future perfect in the past,	I should have walked
<i>Continuous form,</i>	I should be walking	<i>Continuous form,</i>	I should have been walking

All ordinary verbs can be fully conjugated in all these tenses in the indicative mood; but note that because of the very nature of the imperative and subjunctive moods, they

can have no future tenses. There is a certain amount of futurity implied when we request that an action be done, but this only belongs to the nature of a request. It is a characteristic of the mood, and not expressed by a future tense. The imperative mood is always in the present tense, and the subjunctive always in the present or past tense.

You now know all that is necessary in order to parse a finite verb completely. When doing this you should be careful to mention the right points in the right order. The following will help you in this.

Verb, strong or weak, used transitively or intransitively, voice (only if the verb is used transitively), mood, tense, agreeing in person and number with its subject.

EXERCISES

1. *In the sentences for exercise in Chapters XI and XVII of Part III, give the tenses of each verb.*

2. *Make up sentences containing a verb in each of the tenses of the indicative mood.*

3. *Parse eight verbs in the sentences for exercise in Chapter XVII of Part III.*

NOTE TO CHAPTER VIII

The Verb Infinite, as well as the Verb Finite, has tense and voice. For instance, we may say :

1. The joiner mending that chair has nearly finished it.
2. The joiner, having mended the chair, began something else.
3. The chair, having been mended, is now fit to use.

In the first sentence we have a present participle active, in the second we have a perfect participle active, and in the third a perfect participle passive.

It is not thought advisable to make a lengthy explanation here of the tenses of the verb infinite, but the following table may be useful for reference. It is taken from the Report of the Joint Committee on Grammatical Terminology.

Verb-Nouns

1. Infinitives—

(a) Active

Present,

(to) write

Perfect,

(to) have written

(b) Passive,

Present,

(to) be written

(to) have been written

2. Gerunds—

(a) Active

<i>Present,</i>	writing
<i>Perfect,</i>	having written

(b) Passive

<i>Present,</i>	being written
<i>Perfect,</i>	having been written

Verb-Adjectives

1. Participles—

(a) Active

<i>Present</i>	{	writing
		going
<i>Perfect</i>	{	having written
		having gone
<i>Past</i>		gone

(b) Passive

<i>Present</i>	being written
<i>Perfect</i>	having been written
<i>Past</i>	written

CHAPTER IX

THE AUXILIARY VERB

You must often have noticed, since you began to analyse sentences at all, that a verb can be composed of two or even three words. This is always the case in a future tense: “I **shall go**.” “He **will not have come** by that time,” and always in a perfect or imperfect tense whether past, present or future. Most of you know by this time that there is in every compound verb (that is, a verb composed of more than one word) a part which denotes the action—like “go”—and a part which helps that word to state the happening of the action—like “shall.” You have before called the verb that helps, a “helping verb,” but there is a more formal name for it which means the same thing and which you must learn now—an **auxiliary verb**.

The chief auxiliary verbs are: “to have,” “to be,” “shall,” and “will,” with their past tenses, “should” and “would.” These are used with the infinitive, the present participle or the past participle of the verb which denotes the action, according to the tense they help to form.

We will begin with the verb “to be.” This is used with the **present participle** of a verb to make the **continuous form** of all its tenses: e.g. “I **am** learning.” “I **was** learning.” “I **shall be** learning.”

You will see that to form the **present** continuous tense of "to learn" we use the present tense of "to be," and to form the **past** continuous tense of "to learn," we use the past tense of "to be"; while the **future** continuous tense requires the future of "to be," and this is itself made up of the infinitive mood "be" with the auxiliary verb "shall."

The verb "**to have**" is used with the **past participle** of the verb which denotes the action, to form its **perfect** tenses. Thus the **present perfect** of "to learn" requires the present of "to have": "**I have learnt.**" The **past perfect** of "to learn" requires the past of "to have"—"**I had learnt**"; while for the **future perfect** we use the future of "to have"—"**I shall have learnt**"; and for the future perfect in the past, we use the future in the past of "to have"—"**I should have learnt.**"

"**Shall**" and "**will**" are used to form future tenses. To form the ordinary future, they require merely the infinitive of the verb which they help, as "**I shall be,**" "**I shall come,**" "**he will be,**" "**he will come**"; but to form the future continuous and perfect they require parts of the verbs "to be" and "to have," as we have seen.

In the same way, "**should**" and "**would**" are used to form future tenses in the past: "**I should come,**" "**he would come.**"

Note that to express mere futurity "**shall**" and "**should**" are the forms for the first person singular and plural—"I shall," "we shall"; "I should," "we should"; "shalt" and "shouldst" are the forms for the second person singular, and "shall," "should," for the second person plural—"thou shalt," "thou shouldst"; "you shall," "you should." "Will," is the form for the third person singular and plural—"he will," "they will." When we wish to express determination on the part of the speaker, this order is exactly reversed: *e.g.* "**I will go out,**" meaning "I am determined to go out." "**I would go out.**" "**He shall do as I wish,**" meaning, "I am determined that he shall do as I wish." "She said he **should go.**"

"Shall" and "should," "will" and "would," are often used to form what is recognised as a subjunctive equivalent, that is, a form of the verb used instead of its actual subjunctive mood, in clauses expressing what is feared, required, etc., or what is spoken of as being possible under conditions different from the actual ones: *e.g.*—

1. "The agreement requires that he **shall write**." Here "shall write" is an equivalent of the present subjunctive.

2. "The agreement required that he **should write**" (equivalent of past subjunctive).

3. "I feared lest he **should write**" (equivalent of past subjunctive).

4. "If he asked me, I **should write**" (equivalent of past subjunctive).

5. "If I asked him, he **would write**" (equivalent of past subjunctive).

"**May**," with its past tense "**might**," is another auxiliary verb, which is used like "shall" and "should" to form a subjunctive equivalent: *e.g.* 1. "I am writing in order that he **may write** in return," where "may write" is an equivalent of the present subjunctive. 2. "I wrote in order that he **might write**" (equivalent of past subjunctive).

Before we go on to parse auxiliary verbs there are two more points we must notice. One is the use of the verb "to be" with the past participle of a verb expressing an action, to form the passive voice: *e.g.* "I **am hurt**." "He **has been hit** by a cricket-ball." "She **was being made** unhappy."

In these sentences we have three different tenses of the verb "to be"—the present, the present perfect, and the past continuous—used to form the same tense in the passive voice of another verb. You will perhaps remember we mentioned this in the chapter on "Voice" in Part III.

The other point is the use of "**do**" and its past tense "**did**" as an auxiliary verb when we are asking questions or speaking emphatically, or negatively: *e.g.* 1. "**Do** you play tennis?" 2. "You **did** play well." 3. "Please **do** not walk on the grass."

"Do" is only used in indefinite tenses, and takes the infinitive mood with it. Both "do" and "have" can, of course, be used as verbs, with full meaning as well as auxiliaries: *e.g.* "Do this." "I have a watch."

Compound verbs, as you know, may be parsed with both parts together. Thus:

"I have written a letter."

have written Verb, strong, used transitively, active voice, indicative mood, present perfect tense, agreeing in first person, singular number, with its subject "I."

But they also need parsing in their separate parts.

Auxiliary verbs are parsed in the same way as ordinary

verbs, except that there are one or two points which we have to mention with regard to ordinary verbs, but which do not apply to auxiliaries.

We do not say that auxiliaries are strong or weak, since for the most part they are of very irregular formation. Neither do we say they are used transitively or intransitively, since that applies only to the verb which expresses the action; neither, for the same reason, can they have voice. But mood, tense, person, and number are spoken of in the ordinary way, when we are parsing auxiliary verbs. We have also to say what verb the auxiliary is helping, and what it is helping it to form.

Examples.—"I have written."

have Verb, auxiliary, indicative mood, present tense, agreeing in first person, singular number, with its subject "I," helping to form the present perfect tense of the verb "to write."
written Verb, strong, past participle, forming with "have" the present perfect tense of the verb "to write."

"Do you play tennis?"

do Verb, auxiliary, indicative mood, present tense, agreeing in second person, plural number with its subject "you," helping to form the present indicative of the verb "to play" in its interrogative form.
play Verb, weak, infinitive mood, forming together with "do," the present indicative of the verb "to play."

"I am hurt."

am Verb, auxiliary, indicative mood, present tense, agreeing in first person, singular number, with its subject "I," helping to form the passive voice of the verb "to hurt."
hurt Verb, weak, used transitively, past participle, forming together with "am," the passive voice of the verb "to hurt."

EXERCISE

In the sentences for exercise in Chapter XVII of Part III pick out the auxiliary verbs and parse them. Parse also the verbs with which they are used.

CHAPTER X

NOTE ON THE PRONOUNS "WHAT," "WHICH," AND "WHO"

You know from what you have already learnt that "who" and "which" are sometimes relative pronouns, standing in a subordinate clause instead of a noun in the main clause to

which they refer: *e.g.* "This is the man **who** spoke of you." They can also be used as interrogative pronouns: *e.g.* "**Who** are you?" "**Which** of these books will you have?" "**What**" can be used as an interrogative pronoun: *e.g.* "**What** is the matter?"

We come now to some more difficult uses of these three words, illustrated by the following sentences:—

1. His motor broke down, which was a pity.

Here the relative pronoun "which" refers to the whole previous main clause—"His motor broke down"—which acts as its antecedent. The clause, "which was a pity," is a subordinate adjective clause qualifying the whole main clause, not merely one word in it.

2. What I did was done deliberately.
3. I do not know what is the matter.
4. I cannot tell you who he is.

Let us analyse sentence 2: "What I did was done deliberately."

A. Main Clause		B. Subordinate Adjective Clause	
Subject	{ Word, Epithet,	what Clause B.	I
Predicate	{ Word, Object,	was done deliberately	did what

Here the word "what" is both subject of the main clause and object of the subordinate clause. It is really a condensed form of "that which," and contains its own antecedent. If it were expanded into "that which" "that" would be the subject of the main clause and the antecedent of "which," the object of the main clause. We find this construction frequently in sentences in which there is a main and an adjective clause: *e.g.* "What is done cannot be undone." In sentences of this kind, "what" is a relative pronoun containing its own antecedent, and sometimes called a "condensed relative."

Now let us analyse sentence 3. "I do not know what is the matter."

A. Main Clause		B. Subordinate Noun Clause	
Subject		I	what
Predicate	{ Word, Extension, Object,	do know not Clause B.	is the matter

Here "what" is not to be called a relative pronoun, because it neither has an antecedent outside itself nor contains one within itself. It does not perform a double task as in the previous sentence, and it introduces a noun clause, not an adjective clause. The same facts are true of "who" in sentence 4. "I cannot tell you who he is." The pronouns "what" and "who" in such sentences are called **interrogative pronouns**, because they are used in a dependent question, just as "where," in such a sentence as: "I do not know **where** it is," is an interrogative adverb. It will perhaps help you to understand this if you refer to page 126, where similar sentences are considered.

PRINTED BY
WILLIAM CLOWES AND SONS, LIMITED,
LONDON AND BECCLES.

KO-166-943

